

FRANKLIN

*and*

*His Circle*





BENJAMIN FRANKLIN  
*and*  
*His Circle*





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# Benjamin Franklin AND HIS CIRCLE

*A Catalogue of an  
Exhibition*

AT { The Metropolitan Museum of  
Art, New York, *From* MAY 11  
*through* SEPTEMBER 13, 1936

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## PREFACE

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NO AMERICAN of the eighteenth century was on such intimate terms with the literary and artistic circles of America, England, and France as that extraordinarily versatile genius, Benjamin Franklin. Perhaps no American of any period sat to so many artists, nor to painters so widely disassociated as Robert Feke and Jean Baptiste Greuze. In bringing together portraits of Franklin himself and of his associates, his belongings, and the pictured views of the scenes of his varied career, the Museum has emphasized one of the most prominent links between the three nations involved in the American Revolution.

Through the efforts of R. T. H. Halsey, the Chairman of the Committee of the Board of Trustees on the American Wing, and of Joseph Downs, the Curator of the American Wing, the Museum presents a special exhibition which cannot fail to create a lively interest in all lovers of the art of the eighteenth century and in all students of our early history.

That these efforts have been successful has been due to the unfailing generosity of more than threescore friends of the Museum whose names appear on pages v-vi. The President of the United States has lent a portrait of Franklin from the White House; the Commonwealth of Virginia has lent a portrait of Lafayette from the State Capitol; and twenty-six institutions, with several of which Franklin was himself associated, and forty-one individuals, many of whom are descended from Franklin, have lent from their collections and from their heirlooms. This generosity is all the more striking when one considers the fragility of some of the objects shown and the great sentimental and historical value of nearly all of them.

The authors of this catalogue wish, furthermore, to acknowledge the innumerable helpful suggestions which have been made to them by many students of Franklin's career and especially those made by George Simpson Eddy, whose coöperation has been invaluable.

H. E. WINLOCK,  
*Director.*



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## BENJAMIN FRANKLIN: HIS INTEREST IN THE ARTS, *by R. T. H. Halsey*

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DURING the last quarter of a century the Metropolitan Museum has played a very important part in demonstrating that life in our early days was more than a struggle against the wilderness and that America soon developed a background of culture—a fact hitherto little recognized. By the Hudson-Fulton Exhibition in 1909 the Museum gave New York its first real opportunity to appreciate the excellence of the work of our early craftsmen. The opening of the American Wing in 1924 was a revelation in its manifestations of the sumptuousness with which many early American homes were furnished, and last year's exhibition of the numerous engravings of high quality which Washington had selected to hang on the walls of Mount Vernon threw a new light on the personality of our first President.

Through the present exhibition of portraits of Benjamin Franklin, his friends, and men prominent in the world in which he lived, the Museum is calling attention to a side of this great American scientist, philosopher, diplomat, and statesman that his biographers have scarcely noticed. Franklin is so familiar as a subject of eighteenth-century painters and sculptors, many of whom he knew well, that his place in the world of art is accepted, but of his real interest in all the arts very little has been said. However, scattered paragraphs culled from his *Autobiography*, writings, letters, and account books follow the development of this interest from the days of his youth to the time when the wise old gentleman returned to Philadelphia from a brilliant career abroad.

Franklin found great enjoyment in music. He played the gui-



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tar, the harp, and the violin, as well as an instrument of his own invention—the “armonica,” or musical glasses (no. 297)—on which he whiled away many an evening during those long years in London when he was endeavoring to stay the attack of Parliament on the chartered rights of the American colonies.

Practical politician though Franklin was, his sentimental side was strongly developed. His love for poetry, which the *Autobiography* tells us was aroused when he was twelve years old, is voiced in a letter<sup>1</sup> dated Philadelphia, February 12, 1744, to his friend William Strahan of London, in which he requested “6 setts” of a proposed new edition of Pope’s *Works*, and added, “Whatever Thomson writes send me a dozen copies of. I had read no poetry for several years, and almost lost the Relish of it, till I met with his Seasons. That charming Poet has brought more Tears of Pleasure into my Eyes than all I ever read before. I wish it were in my Power to return him any Part of the joy he has given me.”<sup>2</sup> The mutual dislike between Franklin, strong democrat and deist, and Dr. Samuel Johnson (no. 217), rabid Tory and High Churchman, did not interfere with Franklin’s enjoyment of Johnson’s writings. In her account of Franklin’s last days, Mrs. Mary Hewson, the beloved Polly Stevenson to whom he willed one of his silver tankards (no. 309), recorded,<sup>3</sup> “I found him in bed in great agony; I asked him if I should read to him. He said, ‘yes,’ and the first book I met with was Johnson’s *Lives of the Poets*.”

The graphic arts had a lifelong interest for Franklin. Among

<sup>1</sup> Albert Henry Smyth, *The Writings of Benjamin Franklin, Collected and Edited with a Life and Introduction* (New York, 1905-1907), vol. II, p. 242.

<sup>2</sup> In the *Continuation of the Account of my Life, begun at Passy, near Paris, 1784*, we find Franklin inserting into his *Articles of Belief and Acts of Religion*, drawn up in 1728 and his companion through life, six lines of “a little prayer which I took from Thomson’s poems” (Smyth, *op. cit.*, vol. I, p. 332).

<sup>3</sup> See Phillips Russell, *Benjamin Franklin, the First Civilized American*, p. 319.

other evidences of his admiration for the masterpieces of the printer's art is a postscript<sup>4</sup> to a letter written from London, April 28, 1758, to Thomas Hubbard of Boston: "I beg the College will do me the favour to accept a Virgil,<sup>5</sup> which I send in the case, thought to be the most curiously printed of any book hitherto done in the world." More convincing still is a paragraph in a letter<sup>6</sup> dated Passy, December 4, 1781, to William Strahan, now the King's Printer, in which Franklin admiringly called attention to the rivalry existing between his friends Didot of Paris and Ibarra of Madrid in the making of fine books: "A strong Emulation exists at present between Paris and Madrid, with regard to beautiful Printing. Here a M. Didot *le jeune* has a Passion for the Art, and besides having procured the best Types, he has much improv'd the Press. The utmost care is taken of his Presswork; his Ink is black, and his Paper fine & white. He has executed several fine Editions. But the 'Salust' and the 'Don Quixote' of Madrid are thought to excel them."

Engravings had a great fascination for Franklin, and we can imagine his delight in poring over the two "book[s] of pictures"<sup>7</sup> which he bound in the spring of 1734 for his friend Gustavus Hesselius, the portrait painter, who had the contract for decorating the interior of the new State House<sup>8</sup> then slowly approaching completion.

At the age of twenty-one Franklin according to the *Autobiography*,<sup>9</sup> "also engrav'd several things on occasion." He must have been the only engraver in Philadelphia at this early period, for the next year his former employer, Samuel Keimer, was

<sup>4</sup> Smyth, *op. cit.*, vol. III, p. 437.

<sup>5</sup> A copy of the quarto edition of *Virgil* (1757) printed by his intimate friend John Baskerville. Cf. no. 351 in the exhibition.

<sup>6</sup> Smyth, *op. cit.*, vol. VIII, p. 336.

<sup>7</sup> George Simpson Eddy, *Account Books Kept by Benjamin Franklin* (New York, 1928), [vol. I], p. 41.

<sup>8</sup> Now Independence Hall.

<sup>9</sup> Smyth, *op. cit.*, vol. I, p. 292.

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obliged to reëngage him in order to secure the contract for the printing of the paper money for the province of New Jersey; for this work the *Autobiography*<sup>10</sup> records that Franklin “cut several ornaments and checks for the bills” after he had “contriv’d a copperplate press for it, the first that had been seen in the country.”

It is a fair inference that Franklin also engraved the crude illustrations embellishing the earlier Poor Richard’s *Almanacks* which brought him fame and fortune, for not until 1756 do we find mention of another engraver in Philadelphia, when Franklin himself noted in his account book<sup>11</sup> on May 27, 1756, the payment of four pounds to “Turner, engraver,” in behalf of William Hunter, printer of *The Virginia Gazette*. In all probability the engraver was James Turner, an able and skillful Boston silver-smith who had drifted down to Philadelphia. It may be assumed that the greatly improved engravings in the later *Almanacks* were the work of this trained craftsman.

Franklin strongly believed in the educational value of pictures. In his lengthy pamphlet *Proposals Relating to the Education of Youth in Pennsylvania* (1749), which “he printed and issued gratis to the principal inhabitants,” he stressed that “the House [of the new Academy] be furnished with a Library (if in the country, if in the Town, the Town Libraries may serve) which would contain Prints of all Kinds, Prospects, Buildings, Machines, &c.” In it he suggested teaching “the History . . . of the Invention of Arts,” which “may also be made entertaining to youth and will be useful to all.” After insisting that “all should be taught to write a *fair Hand*,” he added, “and with it may be learnt something of Drawing by Imitation of Prints and some of the first Principles of Perspective”—emphasizing the impor-

<sup>10</sup> Smyth, *op. cit.*, vol. I, p. 294.

<sup>11</sup> Eddy, *Account Books Kept by Benjamin Franklin* (New York, 1929), vol. II, p. 76.



tance of this in a three-hundred-word footnote in which appeared the following quotation from "Mr. Locke": "I do not mean that I would have him a perfect Painter; to be that to any tolerable degree will require more Time than he can spare from his other Improvements of greater Moment. But so much Insight into Perspective and Skill in drawing, as will enable him to represent tolerably on Paper anything except Faces, may I think, be got in a little Time."

Some inkling of Franklin's choice of engravings to live with may be gained from an item entered in his account book<sup>12</sup> in 1759, when he was furnishing his quarters at Mrs. Stevenson's in Craven Street, London: "Paid R. Strange, engraver, subscription for 2 sets prints, one for Billy—I.I.O." This was unquestionably the set of prints<sup>13</sup> for which Robert Strange, a great engraver and the father of historical engraving in England, issued in 1758 "Proposals for advanced subscriptions," the subjects being The Coronation of Saint Agnes by Domenichino, Venus Attired by the Graces by Guido Reni, and The Judgment of Hercules by Nicolas Poussin. Two of these are shown in the exhibition.

Years later, when Franklin was in Paris, Mr. and Mrs. Strange visited him and delivered to him the large engraving of the family of Benjamin West published by Boydell. Franklin acknowledged it in a letter<sup>14</sup> to West (no. 206): "I . . . contemplated with great pleasure the representations of my dear friends Mr. and Mrs. West and their children, contained in the fine print they have been so kind as to send me."

At the time of Franklin's subscription Strange was working on Plates 17 and 18 for *The Antiquities of Athens*, by James Stuart

<sup>12</sup> Eddy, "Account Book of Benjamin Franklin, Kept by Him during His First Mission to England as Provincial Agent, 1757-1762," *Pennsylvania Magazine of History and Biography*, vol. LV (1931), p. 117.

<sup>13</sup> F. Woodward, *The Masterpieces of Sir Robert Strange*.

<sup>14</sup> Smyth, *op. cit.*, vol. VIII, p. 137.



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(no. 175) and Nicholas Revett, a monumental volume published in 1762. Franklin's account book, April 6, 1758, shows that he paid "for subscription to Mr. Stuart's Antiquities of Athens, 2.2.0" in behalf of the Library Company of Philadelphia. It was probably at this time that Franklin's friendship with the great classical scholar and architect began. They belonged to some of the same clubs, and Stuart was an active member of the Society of Antiquaries, who recognized Franklin's interest in the study of the arts of the past by formally admitting him as a Fellow on the 18th of November, 1773—on which date he signed the register.<sup>15</sup> Just before the outbreak of the American Revolution, along with the Reverend David Williams, Thomas Bentley (no. 166), Sir Joseph Banks (no. 207), Daniel Charles Solander (no. 195), and several others, Franklin and Stuart rented a chapel for the first deist church in England.<sup>16</sup> Franklin wrote the preface to the Liturgy.

Another great English engraver with whom Franklin was in touch was William Hogarth. Details of their friendship may some day be revealed by the coming to light of the letter mentioned in the passage in *Biographical Anecdotes of William Hogarth* (London, 1781), describing the artist's death. "This last year of his life he employed in retouching his plates with the assistance of several engravers whom he took with him to *Chiswick*. On the 25th of *October*, 1764, he was conveyed from thence to *Leicester-fields*, in a very weak condition, yet remarkably chearful; and, receiving an agreeable letter from the *American Dr. Franklin* drew up a rough draught of an answer to it; but going to bed, . . . expired about two hours afterwards." Franklin undoubtedly appreciated Hogarth's art, for the *Journal Account*

<sup>15</sup> Information furnished by the assistant secretary of the society, H. S. Kingsford, Esq., to Mr. Eddy.

<sup>16</sup> An interesting account of this is in the *Memoirs of the Late Thomas Holcroft* (1816).

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*Book Kept by Franklin from 1764 to 1776* shows his drawing on February 5, 1768, in behalf of the Philadelphia Library Company a "draft in favour of Jane Hogarth [widow] for prints, &c., &c., £14.11.0," a sum sufficient to cover the price of a full set of Hogarth's engravings.

Franklin never lost his keenness for engravings. When living in Paris he saw much of the gifted amateur, Jean Claude Richard, Abbé de Saint-Non (1727-1791), one of the earliest imitators of Jean Baptiste Le Prince (1734-1781), inventor of engraving in aquatint. Portalis and Béraldi<sup>17</sup> tell us that "Franklin, to whom no art was strange, loved to converse with Saint-Non. He was curious to know the ingenious and so expeditious method which Saint-Non used for his *gravure au lavis*. A day was set aside for it. Franklin came to lunch, and while tea was prepared the plate was arranged. All is in order: Saint-Non sets to work: he had provided himself with a press. He printed the plate and from it came a charming print [no. 28], showing the genius, or spirit, of Franklin soaring above the hemisphere of the New World, crowned by the hands of Liberty. What an agreeable surprise for the Brutus of America!"

To Baron Portalis<sup>18</sup> we are indebted for the story of another aquatint in which Franklin appears—the large print (no. 27) designed and engraved by Fragonard in honor of Franklin and his enthusiastic reception in France. "The American patriot visited the artists at the Louvre. Having anticipated the visit, Fragonard has ready a plate on which he had drawn an allegory with the legend: 'Eripuit coelo fulmen sceptrumque tyrannis'. . . . Fragonard printed the plate in the presence of Franklin, to whom he gave the first impression."

From a letter<sup>19</sup> dated Passy, December 10, 1781, to his good

<sup>17</sup> *Les Graveurs du dix-huitième siècle*, vol. III, pp. 491 f.

<sup>18</sup> *Honoré Fragonard, sa vie et son œuvre*, pp. 142 f.

<sup>19</sup> Smyth, *op. cit.*, vol. VIII, p. 339.



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friend Felix Nogaret (1740-1831), librarian of the Comtesse d'Artois, we get Franklin's own opinion of the value of the print collections then being made on the Continent, in England, and to a lesser extent in the Colonies. "Permit me to repeat my Thanks for your elegant Present,<sup>20</sup> which I very much admire," wrote Franklin. "Collections of fine Prints are preserv'd for Ages; and perhaps some of these Monuments which you have erected to the Memory of that excellent Woman, may subsist as long as those made in Marble."

Architecture, a knowledge of which was part of the education of the eighteenth-century gentleman, apparently had some appeal to Franklin. He must have been somewhat familiar with its styles, for in his *Journal of a Voyage from London to Philadelphia* (1726)<sup>21</sup> he wrote: "When we came to Carisbrooke, which, as I said before, is a little village about a mile beyond Newport, we took a view of an ancient church that had formerly been a priory in Romish times, and is the first church, or the mother-church, of the island. It is an elegant building, after the old Gothic manner, with a very high tower, and looks very venerable in its ruins." He evidently early appreciated the dignity of the architectural profession, for two years later in his *Articles of Belief and Acts of Religion*<sup>22</sup> we find him stating, "As, among Men, the praise of the Ignorant or of Children is not regarded by the ingenious Painter or Architect, who is rather honour'd and pleas'd with the approbation of Wise Men & Artists." Rather astonishing is his advertisement in his *Pennsylvania Gazette* of March 3 to 10, 1737, "Lent some time since a book entitled Campbell's Vitruvius Britannicus, the person who has it is desired to return it to the Printer thereof." This was a large archi-

<sup>20</sup> The reference is to a large, overelaborate allegorical engraving commemorating the virtues of the late Empress of Austria, Maria Theresa, designed by Nogaret and described in great detail in the *Mémoires secrets* of June 28, 1781.

<sup>21</sup> Smyth, *op. cit.*, vol. II, p. 58.

<sup>22</sup> *Ibid.*, vol. II, p. 93.

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tectural folio advertised by the dealers as for sale at four guineas, "in sheets," certainly a very expensive luxury for a young man just beginning to make his way in business.

The art of the potter also greatly appealed to him and was an added bond between him and his admiring friends Josiah Wedgwood (no. 163) and Thomas Bentley (no. 166). In a lengthy letter<sup>23</sup> dated London, November 3, 1773, to an "Engraver"—after referring to the use of "Copper-Plate Engravings<sup>24</sup> for Earthen-Ware"—Franklin wrote:

"But I have reason to apprehend I might have given the Hint on which that Improvement was made: For more than twenty years since, I wrote to Dr. Mitchell<sup>25</sup> from America, proposing to him the printing of square Tiles for ornamenting Chimnys, from Copper Plates, describing the Manner in which I thought it might be done, and advising the Borrowing from the Bookseller the Plates, that had been used in a thin Folio,<sup>26</sup> called *Moral Virtue Delineated*, for the Purpose.

"As the Dutch Delph-ware Tiles were much used in America, which are only or chiefly Scripture Histories, wretchedly scrawled, I wished to have those moral Prints, (which were originally taken from Horace's poetical Figures,) introduced on Tiles, which being about our Chimneys, and constantly in the Eyes of

<sup>23</sup> *Ibid.*, vol. VI, p. 149.

<sup>24</sup> The transfer process of printing on china was invented by John Sadler of Liverpool in 1752.

<sup>25</sup> In 1748 Franklin was engaged in a correspondence on the subject of electricity with Dr. James Mitchell of London, who had Franklin's papers read before the Royal Society.

<sup>26</sup> The reference is probably to one of the editions of Otho Vaenius, *Horatii emblemata, imaginibus (CIII) in aes incisus notisque illustrata studio Oth. V.* (Antwerp, Verdusson, 1607). The original edition is in the Museum's Print Department. It was a world-wide classic with more than 100 beautifully engraved plates, having been reprinted in Antwerp (1612) in five languages; Amsterdam (1684) in five languages; Brussels (1683) in four languages; Florence (1777) in Latin and Italian; Amsterdam (1684) in Latin, German, and Flemish; Amsterdam (1683) in Dutch. From J. G. T. Graesse, *Trésor de livres rares et précieux . . .* (Berlin, 1922), p. 233.



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Children when by the Fireside, might give Parents an Opportunity, in explaining them, to impress moral Sentiments; and I gave Expectations of great Demand for them if executed. Dr. Mitchell wrote to me, in answer, that he had communicated my Scheme to several of the principal Artists in the Earthen Way about London, who rejected it as impracticable. And it was not till some years after that I first saw an enamelled Snuff Box, which I was sure was from a Copper-Plate, tho' the Curvature of the Form made me wonder how the Impression was taken."

On his second visit to England we find Franklin writing his wife in 1758<sup>27</sup>: "I send you by Capt. Budden a large Case, mark'd D. F. No. 1 and a small box D F No 2. In the large Case is another small Box, containing some English China; viz. Melons and Leaves for a Desert of Fruit and Cream, or the like; a Bowl remarkable for the Neatness of the Figures, made at Bow, near this City; some Coffee Cups of the same; a Worcester Bowl, ordinary. To show the Difference of Workmanship, there is something from all the China Works in England; and one old true China Bason mended, of an odd Colour. . . . Look at the Figures on the China Bowl and Coffee Cups, with your Spectacles on; they will bear Examining." Franklin liked a well-set dining table, for in the same letter he wrote, "I am about buying a compleat Set of Table China, 2 Cases of silver handled Knives and Forks, and 2 pair Silver Candlesticks; but these shall keep to use here till my Return, as I am obliged sometimes to entertain polite Company."

The art of the sculptor also attracted him early. In 1757, even before his purchase of engravings for his new quarters in London, his account book shows this entry,<sup>28</sup> "Aug. 24 J. Brook's<sup>29</sup>

<sup>27</sup> Smyth, *op. cit.*, vol. III, pp. 432, 435, 434.

<sup>28</sup> Eddy, *Pennsylvania Magazine of History and Biography*, vol. LV (1931), p. 102.

<sup>29</sup> In the Museum's Print Room is a very large, elaborately engraved trade card advertising: "Seals and Copper Plates Engraved. Arms Painted on Vel-



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bill for 2 bustos, 1.6.0." Also in the *Journal Account Book* we find the following entries: "Oct. 14, 1767, paid G. Davis busto £4.14.6" and "Dec. 12, 1767, paid G. Davy busto £9.9.0." Possibly one of these was the marble (?) classic bust shown in the portrait of Franklin painted that year by D. Martin (no. 3) of which a fine mezzotint by Edward Savage of Philadelphia hangs in the American Wing. Katharine A. Esdaile, wife of the Secretary of the British Museum and an authority on British sculptors, has advanced the theory that both entries refer to a commission given to some young sculptor for a portrait bust of which we have no record—the first entry being an advance payment for a rendition in terracotta, the second for its execution in marble.

While in France Franklin employed J. J. Caffieri to make the marble monument in memory of General Richard Montgomery erected at the east end of St. Paul's Chapel, New York. He must have seen much of Houdon, for they traveled together to America in 1785, after Franklin and Jefferson had induced the famous sculptor to undertake the statue of Washington for the State of Virginia.

Franklin was also interested in fine medals. He must have been familiar with the coinage of antiquity, for in "A Thought concerning *the* Medals that are to be *struck by the order of Congress*,"<sup>30</sup> he advocated that the dies be used for the striking off of coinage "after one Silver or Gold Medal be struck from the Dies for the Person to be honour'd, they may be usefully employed in striking Copper money, or in some Cases small Silver," and cited such use of ancient dies.

lum; the Greatest Variety of Busts and Statues, in Plaster of Paris. Made & Sold by J. Brooke At the Cherubim's Head; near Wine Office Court, Fleet Street, London. & at his Shop in Change Alley, facing the Royal Exchange. NB at his House in Fleet Street, Sells all sorts of Foreign & English Prints & frames and glazes them."

<sup>30</sup> MS in the collection of the late Marsden J. Perry, sold at the American Art Galleries, March 11, 1936.

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Franklin himself conceived the design for the beautiful medal (no. 326) commemorating the Surrender at Yorktown, which he described in a letter <sup>31</sup> dated Passy, March 4, 1782, to Robert R. Livingston of New York: "This puts me in mind of a medal I have had a mind to strike, since the late great event you gave me an account of, representing the United States by the figure of an infant Hercules in his cradle, strangling the two serpents; and France by that of Minerva, sitting by as his nurse, with her spear and helmet, and her robe specked with a few *fleurs de lis*. The extinguishing of two entire armies in one war is what has rarely happened, and it gives a presage of the future force of our growing empire." This medal was superbly executed the next year by Augustin Dupré with but slight variation from Franklin's original suggestion.

While Franklin's purchase of paintings was apparently confined to portraits of himself and his family, in a letter<sup>32</sup> dated January 3, 1760, to Lord Kames in regard to accepting a painting said to be a portrait of William Penn (no. 174), we find Franklin tactfully questioning its authenticity, with almost the astuteness of a modern connoisseur.

There is little doubt that on his return home in 1762 Franklin greatly missed the intellectual and cultured companionship he had found in Great Britain, for in Philadelphia he was not received by the "worldly-folk." In a letter<sup>33</sup> to Polly Stevenson, daughter of his London landlady, he wrote: "You have effectually defended us in this glorious War, and in time you will improve us. After the first Cares for the Necessaries of Life are over, we shall come to think of the Embellishments. Already some of our young Geniuses begin to list Attempts at Painting, Poetry, and Musick. We have a young Painter now studying at Rome."

<sup>31</sup> Smyth, *op. cit.*, vol. VIII, p. 389.

<sup>32</sup> *Ibid.*, vol. IV, pp. 4 ff.

<sup>33</sup> *Ibid.*, vol. IV, p. 194.



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His pride in the accomplishments of America's painters is shown in a letter<sup>34</sup> dated May 16, 1783, to his friend Dr. Jan Ingenhousz of Vienna, in answer to an inquiry as to the wisdom of advising the Italian sculptor Ceracchi to try his fortune in America: "Private Persons are not rich enough to encourage sufficiently the fine Arts; and therefore our Geniuses all go to Europe. In England at present, the best History Painter, West; the best Portrait painter, Copley; and the best Landscape Painter, Taylor,<sup>35</sup> at Bath, are all Americans."

Few men ever sat for more artists than Franklin. His first English portrait (probably the miniature he sent home to his wife) is noted in an item<sup>36</sup> entered in his account book, October, 1757, "paid Mr. Dixon<sup>37</sup> for B. F's. picture 6.6.o."

Franklin was apparently somewhat portrait-minded at this period, and we find him writing<sup>38</sup> to his wife, November 22, 1757: "I hear there has a miniature painter gone to Philadelphia, a relation<sup>39</sup> to John Reynolds. If Sally's picture is not done to your mind . . ., suppose you get Sally's done by him, and send it to me with your small picture, that I may get here all our little family

<sup>34</sup> *Ibid.*, vol. IX, p. 45.

<sup>35</sup> Undoubtedly the John Taylor known as the "gentleman artist of Bath" admired by Smollett and Garrick (William T. Whitley, *Artists and Their Friends in England, 1700-1799*, vol. I, p. 394; *The Amateur Landscape Painter*, vol. II, p. 367).

<sup>36</sup> Eddy, *Pennsylvania Magazine of History and Biography*, vol. LV (1931), p. 104.

<sup>37</sup> Possibly John Dixon (about 1720-1780), an Irish artist who joined the Society of Artists in 1766 and later on devoted his talents to working in mezzotinto. One of his miniatures was shown in 1771 at the exhibition of the Society (J. J. Foster, *A Dictionary of Painters of Miniatures*). In 1774 Dixon "invenit et fecit" two beautiful mezzotints, *The Oracle* and *A Political Lesson*, both of which keenly satirized the American policy of George III.

<sup>38</sup> Smyth, *op. cit.*, vol. III, p. 423.

<sup>39</sup> Perhaps the "Mr. Taylor" noted as painting miniatures in Philadelphia in 1760 (William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States*, vol. I, p. 149).



## Benjamin Franklin and His Circle

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drawn in one conversation piece." This idea he abandoned six months later, explaining<sup>40</sup> to Mrs. Franklin, "... but as to Family Pieces, it is said they never look well, and are quite out of Fashion." Franklin was commencing to pay attention to the fashions.

We next find him sitting for Benjamin Wilson (1721-1788), who painted the portrait (no. 2) which was taken from Franklin's house in Philadelphia by Major André and in 1906 so generously returned to the citizens of the United States by Earl Grey. Its present home is the White House. Franklin had much in common with Wilson. They were co-workers in electricity, and at this time they were thinking alike in politics. Shortly after the case against the Stamp Act had been won, Franklin sent home to Philadelphia a number of copies of Wilson's hurriedly etched cartoon entitled *The Repeal*.

The portrait of himself that Franklin liked best was the large canvas painted in London in 1762 for Franklin's friend Colonel Philip Ludwell by Mason Chamberlain, a fellow member of the Society for the Encouragement of Arts, Manufactures, and Commerce. Because of his father's enthusiasm for this likeness William Franklin asked the artist to have the portrait reproduced in mezzotinto and placed an order for a hundred prints. Chamberlain employed E. Fisher to do the engraving and eventually netted a tidy sum from the plate, as enormous quantities of impressions were sold for five shillings each. Franklin was long wont to distribute them among his friends and from time to time replenished his stock. He also ordered two replicas of the portrait. The *Journal Account Book* notes on May 2, 1765, "my draft in favour of Chamberlain for prints, 12.10.0," and on June 11, 1765, "my draft in favour of Chamberlain for my portrait, 12.12.0." And four and six years later were entered

<sup>40</sup> Smyth, *op. cit.*, vol. III, p. 439.

## His Interest in the Arts

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drafts<sup>41</sup> in favor of Chamberlain 12.10.0 (probably for a replica) and 21.13.6 "for pictures."

The subject of the painting for which the *Journal Account Book* records Franklin as paying "Powell<sup>42</sup> for a picture, 10.10.0," on March 17, 1771, is not known. The painting was probably a commission given to John Powell, a young artist who wished to study under Benjamin West and in whose behalf John Whitehurst of Derby, a famous horologer and maker of three of Franklin's clocks, asked Franklin to use his influence.

The story of Franklin's reception in France is well known. In the salons of Paris, so celebrated for their influence on the arts, he met the political and intellectual leaders—Voltaire (no. 266), D'Alembert (no. 264), Diderot (no. 146), Lavoisier (no. 156), Condorcet (no. 154), Necker (no. 260), and Turgot (no. 263)—and from many of these associations developed warm friendships.

Franklin dined in state with the king (no. 244) and queen (no. 246), and came to know at first hand the splendor of Versailles. Possibly no other anecdote of Franklin in Paris illustrates so well the gallantry which gained him popularity with the ladies of France and which won over to the cause of the American insurgents even the young queen<sup>43</sup> as that which appeared in the *London Chronicle* for July 4 to 7, 1778: "A gentleman just returned from Paris relates that Dr. Franklin being lately in the gardens of Versailles, shewing the Queen some electrical experiment, she asked him in a fit of raillery, if he did not dread the fate of Prometheus, who was punished so severely for stealing fire from heaven? 'Yes, please your Majesty, . . . if I did

<sup>41</sup> Information furnished by George Simpson Eddy, Esq., foremost authority on Benjamin Franklin, who has unsparingly given his time and knowledge in the planning of the exhibition.

<sup>42</sup> John Powell (active 1770-1785), a portrait painter, assisted Sir Joshua Reynolds, lived in his house, and was frequently employed in making reduced copies of portraits by Reynolds (*Dictionary of National Biography*, vol. XLVI, p. 245).

<sup>43</sup> See Thomas Paine, *The Rights of Man* (1791).



## Benjamin Franklin and His Circle

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not behold a pair of eyes this moment, which have stolen infinitely more fire from Jove, than I ever did, pass unpunished, though they do more mischief in a week than I have done in all my experiments.' ”

Not even Franklin's warmest admirers would claim for him any such interest in the arts as Thomas Jefferson's, for Franklin was essentially a man of science. However, real proof of his early recognition of the necessity of liberally encouraging the development of the arts and crafts may be found in a letter<sup>44</sup> dated Philadelphia, November 5, 1789, to his old friend, Samuel More (no. 162), secretary of the London Society for the Encouragement of Arts, Manufactures, and Commerce:

“I hope the fire of liberty, which you mention as spreading itself over Europe, will act upon the inestimable rights of man, as common fire does upon gold; purify without destroying them; so that a love of liberty may find *a country* in any part of Christendom.

“I see with pleasure in the public prints that our Society is still kept up and flourishes. I was an early member; for, when Mr. Shipley sent me a list of the subscribers, they were but seventy; and though I had no expectation then of going to England, and acting with them, I sent a contribution of twenty guineas; in consideration of which the Society were afterwards [1756] pleased to consider me a member.”

Franklin's interest in this society was induced in 1755 by a letter from William Shipley (1714-1803), a portrait and landscape painter and teacher of drawing, and became active when he was living in London. He proposed some of his friends for membership and in 1761 was appointed chairman of its Committee of British Colonies and Trade.<sup>45</sup>

<sup>44</sup> Smyth, *op. cit.*, vol. X, pp. 63 f.

<sup>45</sup> Sir Henry Trueman Wood, *A History of the Royal Society of Arts*, p. 38.



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# THE CHIEF FACTS OF FRANKLIN'S LIFE: A CHRONOLOGY WITH SPECIAL REFER- ENCE TO THIS EXHIBITION, *by Agnes D. Peters*

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## 1706-1726: APPRENTICE

January 17, 1706: born in Milk Street, Boston (no. 271), tenth son of Josiah Franklin, a tallow chandler and soap boiler, and his second wife, Abiah Folger.

After two years of schooling (1714-1716) assisted his father. Among other books of "polemical divinity" read *Essays to Do Good* by Cotton Mather (no. 106).

In 1718 was apprenticed to his half brother James, a printer; imitated the style of Addison (no. 222) and contributed anonymously to the *New England Courant* (no. 337). In 1723 quarreled with James, went to New York (no. 272), then to Philadelphia (no. 273), where he found work. On the advice of Governor Keith (no. 76) went to London in 1724; worked as a printer about eighteen months; met Dr. Pemberton (no. 172) and Sloane (nos. 107, 173).

## 1726-1757: CITIZEN OF PHILADELPHIA

Returned to Philadelphia as clerk to a Quaker merchant, who soon died. Reëngaged in 1727 by his former employer; made paper currency ordered by Burlington, New Jersey.

Set up a printing house in partnership with Hugh Meredith in 1728; purchased *The Pennsylvania Gazette* (no. 344) in 1729 and about 1730 dissolved his partnership. On Sept. 1, 1730, "took to wife" Deborah Read (no. 77).

Printer: after printing John Jerman's *American Almanack* (no. 338), issued his own (no. 340) in 1732. Printed works (nos. 345, 342) by his friends Logan (no. 78) and Whitefield (nos. 79, 223). Corresponded with Strahan (no. 113) in 1743 with reference to David Hall, later his partner (1748-1766), and with Collinson (no. 109) concerning books for the Library Company.

Citizen: founded the Library Company of Philadelphia, 1731, the

## Benjamin Franklin and His Circle

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American Philosophical Society, 1743, and initiated the opening in 1751 of an academy, later the University of Pennsylvania; assisted his friend Dr. Bond in the establishment of the Pennsylvania Hospital (no. 279), 1751.

Scientist: invented the Pennsylvanian Fire Place (see no. 306), 1742; corresponded with Colden (no. 82). Became interested in electricity in 1746; in reporting experiments and theories to Collinson described (1747) the electrical machine of Syng (no. 310). Dr. Fothergill (no. 114) had these letters published in London, 1751; Buffon (no. 142) arranged for their translation into French, 1752. After demonstrating the identity of lightning and electricity by his kite experiment in 1752, received in 1753 honorary degrees from Yale and Harvard (nos. 278, 277), the Copley medal (no. 324), and the compliments of Louis XV (no. 243). Was made a member of the Society for the Encouragement of Arts, Manufactures, and Commerce, 1755, and of the Royal Society, 1756. Was known to Stukeley (nos. 215, 216) and corresponded with Pringle (no. 122).

Public servant: delegate at the Albany Congress, 1754, which adopted his Plan of Union—a project which he discussed with Governor Shirley (no. 108) in Boston in 1755; corresponded with Pownall (no. 110); was elected agent of the Assembly, to present to the British government an appeal against the proprietors of Pennsylvania, 1757.

### 1757-1762 and 1764-1775: COLONIAL AGENT

While in London resided at No. 7 Craven Street, the home of Mary Stevenson (no. 89). Whitefoord (no. 150) was his neighbor. Bache (no. 86), husband of Sally (no. 85), visited him here in 1772.

Official duties: 1757-1760, worked successfully to secure from the Privy Council the right of the Assembly to tax proprietary estates and, 1760-1762, advocated the annexation of Canada. Knew Lord Mansfield (nos. 87, 214). Attended the coronation of George III (nos. 209, 210). Lord Bute (no. 161) was friendly to William Franklin (nos. 80, 159), who married Elizabeth Downes (no. 81).

Science and philosophy: visit to Scotland in 1759 brought him honors at Edinburgh (no. 282) and St. Andrews and friendships with Robertson (no. 120), Hume (no. 119), Ferguson (no. 118), Black (no. 202), and Lord Kames (no. 115).

## A Chronology of His Life

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Arts and letters: knew Baskerville (no. 351), Hawkesworth (no. 125), Griffiths (no. 187), Wilson, Chamberlain, James Stuart (no. 175), and Garrick (no. 199).

1762-1764: returned to Philadelphia; met General Amherst (nos. 109, 181, 182) in 1763; repelled the Paxton expedition (no. 284) in 1764, opposed Dickinson (no. 121) on political issues in the Assembly; returned to London with a petition that the administration of the colony be transferred from the proprietaries to the Crown.

1764-1775: served as agent for Pennsylvania, 1764 (reappointed, 1766), also for Georgia, 1768, for New Jersey, 1769, and for Massachusetts, 1770. Fostered the colonial cause on his "examination" in Parliament before the repeal of the Stamp Act (1766); on presenting a petition from the Massachusetts legislature for the removal of Governor Hutchinson, was denounced in the Cockpit, Jan. 29, 1774. His political opponents included Grenville (no. 116), Lord Sandwich (no. 179), Lord Hillsborough (nos. 126, 219), Lord North (nos. 88, 200), Lord Gower (no. 213), Wedderburn (no. 127), Lord Howe (nos. 131, 197, 198); his supporters, Lord Shelburne (no. 124), General Monckton (no. 185), Lord Rockingham (no. 133), Hartley (no. 134), Sharp (no. 130), Lord Chatham (nos. 123, 176-178), Burke (nos. 128, 208), Fox (nos. 90, 192), the Prince of Wales (nos. 211, 212), Lord Camden (no. 183), the Duke of Richmond (no. 184).

Science and philosophy: continued electrical and other experiments. Knew Priestley (nos. 190, 191), Bolton, and probably Watt (no. 201), Bard (no. 84); on visit to France in 1767 with Pringle met Mirabeau (no. 262) and DuPont (no. 94); also knew Maskelyne (no. 117), Darwin (no. 189), Shipley (no. 186), Lord le Despencer (nos. 283, 285, 348), Abbé Morellet (no. 143), Cook and Solander (nos. 193-195), and Banks (no. 207); corresponded with Hamilton (no. 204), Rittenhouse (no. 83), Dr. Evans (no. 310), and Condorcet (no. 154).

Arts and letters: knew West (nos. 152, 206), Martin, Hopkinson (no. 111), Bentley (nos. 166, 167), Wedgwood (nos. 163-165), Patience and Joseph Wright (nos. 141, 98), Mrs. Macaulay (nos. 229, 230), Dr. Johnson (no. 217), Walpole (no. 129), and probably Reynolds (no. 205).

### 1775-1790: STATESMAN AND DIPLOMAT

Returned to Philadelphia in May, 1775, met Hancock (no. 132)



## Benjamin Franklin and His Circle

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at the second Continental Congress, was an adviser to Washington (nos. 101, 237-242) on colonial defense, knew Paine (no. 135); 1776, on committee to draft the Declaration of Independence, written by Jefferson (no. 99), with Adams (no. 91) on committee to hear peace proposals of Lord Howe. Prepared instructions for Deane (no. 136) and arranged for his reception by Vergennes (no. 138); was appointed with Deane and Arthur Lee on a commission to negotiate a treaty of alliance with France.

From 1776 to 1785 was the guest of Le Ray de Chaumont (no. 144) at the Hôtel de Valentinois (no. 291) at Passy (no. 289) with his grandson (no. 160). Visited Cardinal de la Rochefoucauld (no. 151A) at Gaillon.

Official duties: was received by Vergennes on Dec. 28, 1776; negotiations were begun late in 1777, articles signed on Feb. 6, 1778. Was received by Louis XVI (nos. 69, 105, 244, 245) on March 22, 1778. Opponents to his cause included Joseph II (no. 249), Turgot (nos. 155, 263), Lord Stormont (no. 140), and Eden (no. 218); advocates were Marie Antoinette (nos. 246-248), La Rochefoucauld (no. 355), D'Estaing (no. 151), Lafayette (nos. 153, 258), and Necker (no. 260). Knew Izard (no. 139), John Paul Jones (no. 158), and Watson (no. 97) through his maritime and consular duties.

On commission (no. 100) with Adams, Jay (no. 93), and Laurens (no. 149) to negotiate peace with England, 1781; the British staff included Hartley and Whitefoord. Preliminaries were concluded on Nov. 30, 1782; final peace was signed Sept. 3, 1783.

Science and philosophy: knew Lavoisier (nos. 145A, 156), Voltaire (nos. 157, 266-268), Diderot (no. 146), the Montgolfiers (no. 291), Bailly (no. 261), and Guillotin (no. 145).

Arts and letters: knew Mme du Deffand (no. 137), Mme Brillon (nos. 290, 297), Mme Helvétius (see no. 95), Mrs. Adams (no. 92), Mrs. Jay (nos. 104, 315), Fournier le jeune (no. 354), Bondoni (no. 147); sat for nearly every prominent artist of the day. His popularity attested by the vogue for his likeness in allegorical prints (nos. 26-31), political cartoons (nos. 293-295), and on all sorts of objects (nos. 330-335).

Returned to Philadelphia in September, 1785; president of the Executive Council of Pennsylvania, 1785-1788; member of the Constitutional Convention, 1787; signed memorial to Congress petitioning the abolition of slavery, 1789. Was cited as a medi-

## A Chronology of His Life

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cal authority by Dr. Hunter (no. 231), and as a philologist by Webster (no. 103); was painted by Peale; corresponded with Herschel (no. 203).

April 17, 1790: died and was buried in the grounds of Christ Church, Philadelphia. Among his pallbearers were Powel (nos. 301, 302) and Rittenhouse.



[ No. 1 ]



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BENJAMIN FRANKLIN AND  
HIS CIRCLE: NOTES ON THE OB-  
JECTS IN THE EXHIBITION,\* *by R. T. H.  
Halsey, Joseph Downs, and Marshall Davidson*

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HIS PORTRAITS

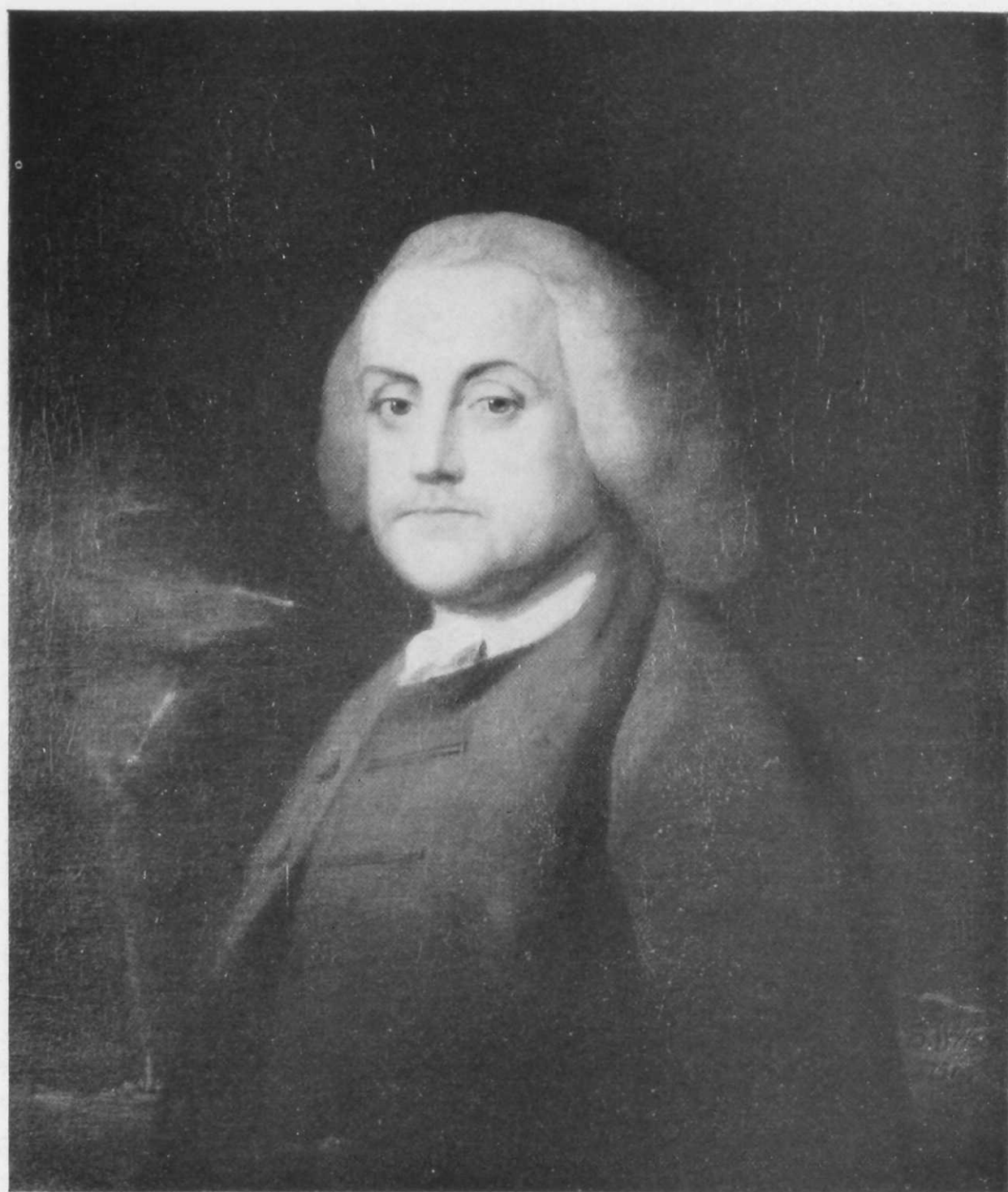
*A. Paintings*

1. BENJAMIN FRANKLIN (1706-1790), attributed to ROBERT FEKE (about 1705-about 1750). Oil on canvas, painted about 1748. This is Franklin's earliest known portrait, showing him at the approximate age of forty-two, when he was conducting the experiments in electricity that were to bring him the world's recognition as a philosopher and scientist. It was bequeathed to Harvard College by a descendant of John Franklin's second wife and is known as the Sumner portrait. (Illus.)

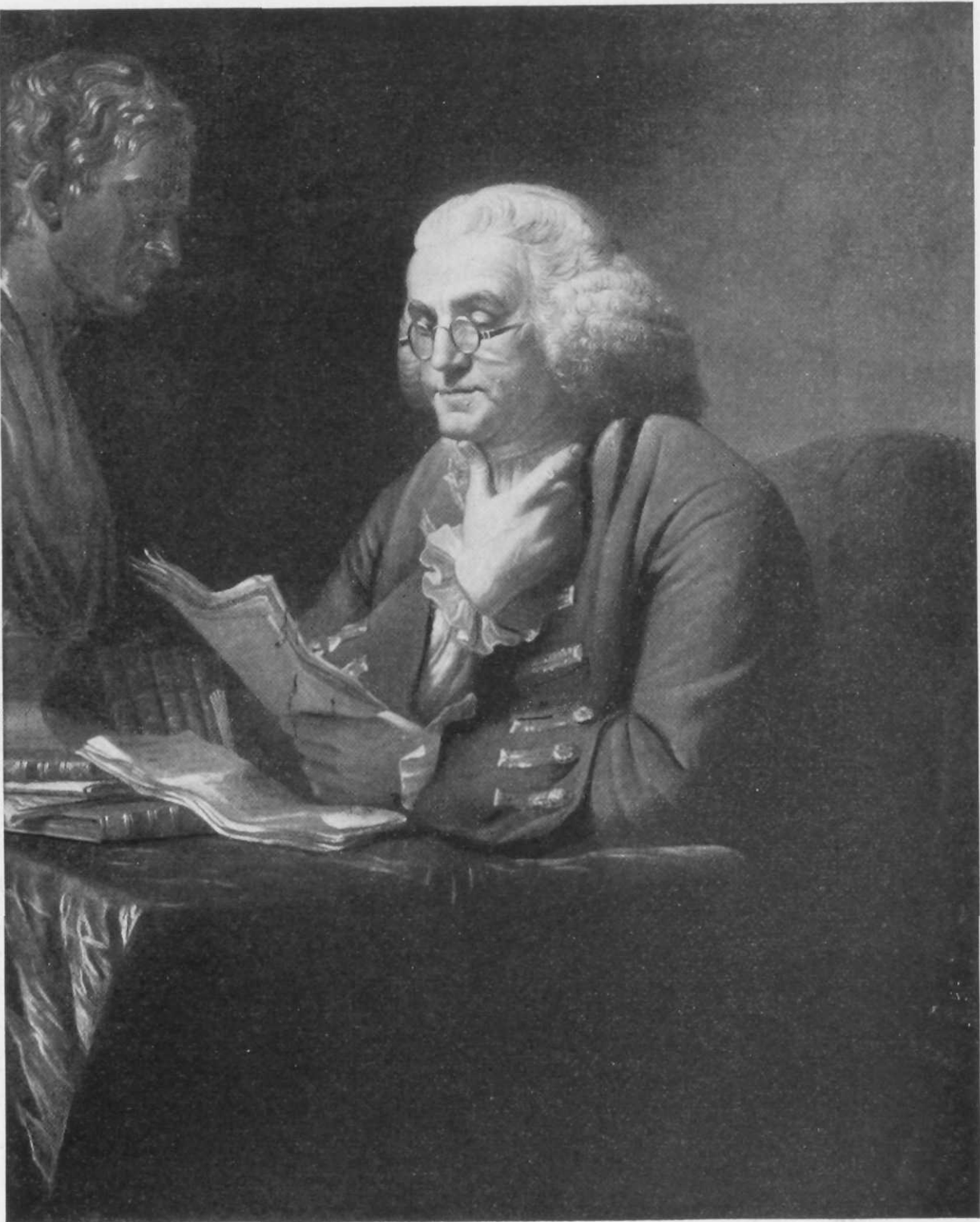
*Lent by HARVARD UNIVERSITY*

2. FRANKLIN, by BENJAMIN WILSON (1721-1788). Oil on canvas. Signed: B. Wilson, 1759. Franklin is pictured at the time of his residence in London as agent for Pennsylvania in its controversy with the Penn family. The artist was known to Franklin for his electrical experiments and for his sympathetic cartoon, *The Repeal of the Stamp Tax*. Upon the evacuation of Philadelphia by the British this portrait was removed from Franklin's house by Major André and carried to England. It was returned to

\* Within each group the objects are here listed in the chronological order of their relation to the events of Franklin's life. The attributions are those of the owners.



[ No. 2 ]



[ No. 3 ]



## Benjamin Franklin and His Circle

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America in 1906 by Earl Grey, whose ancestor had commanded the departure of the troops. (Illus.)

*Lent by* THE PRESIDENT OF THE UNITED STATES. *From the COLLECTION OF PORTRAITS IN THE WHITE HOUSE, WASHINGTON*

3. FRANKLIN, by DAVID MARTIN (1737-1798). Oil on canvas. This so-called "thumb portrait" was commissioned by Franklin in London in 1767 for his family. At his death he bequeathed it to the Executive Council of Pennsylvania. (Illus.)

*Lent by the* HEIRS OF THOMAS AND ELIZABETH WHARTON MCKEAN, *by courtesy of* THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

4. FRANKLIN, by JEAN BAPTISTE GREUZE (1725-1805). Pastel, drawn in 1777 shortly after Franklin's arrival in France. He wrote of himself, "*Figure to yourself an Old Man, with grey Hair Appearing under a Martin Fur Cap, among the Powder'd Heads of Paris.*" The natural distinction of his appearance appealed to the imagination of Europe and won universal recognition. This portrait was formerly in the Demidoff and Winthrop collections.

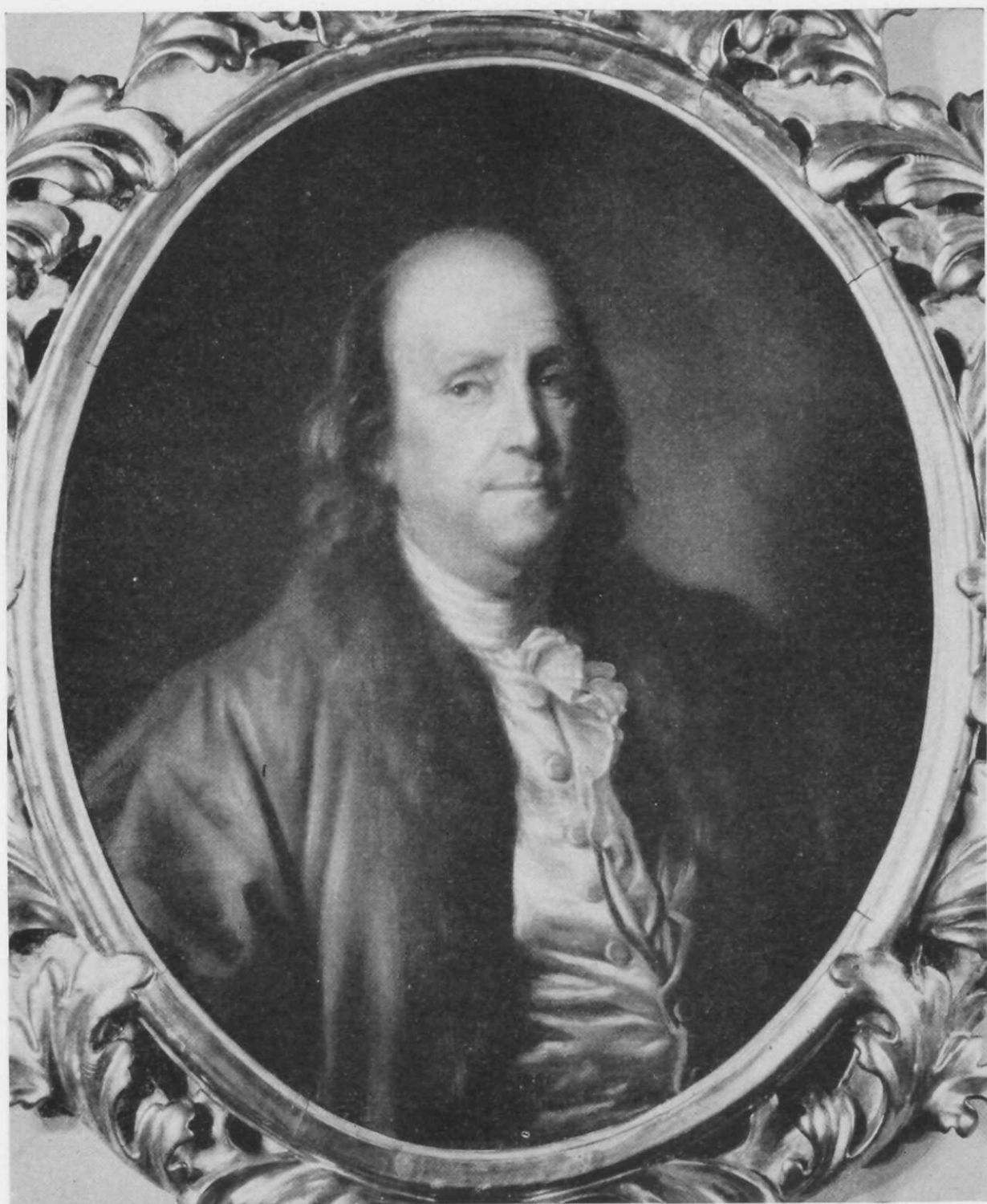
*Lent by* JAMES LAWRENCE (Illus.)

5. FRANKLIN, by JOSEPH SIFFRÈDE DUPLESSIS (1725-1802). Oil on canvas. This is probably Franklin's best-known portrait, depicting him in 1778—the year of his presentation at the French court. A spectator at Versailles wrote: "*Everything about him proclaimed the simplicity and innocence of ancient customs. He had stripped his head of all borrowed locks. . . . To the astonished multitude he showed a bare head, worthy of Guido's brush. . . . His pride seemed that of Nature.*" (Illus.)

THE METROPOLITAN MUSEUM OF ART. MICHAEL FRIEDSAM COLLECTION

6. FRANKLIN, by J. F. DE L'HÔPITAL. Oil on canvas, painted in 1779.

*Lent by the* UNIVERSITY OF PENNSYLVANIA



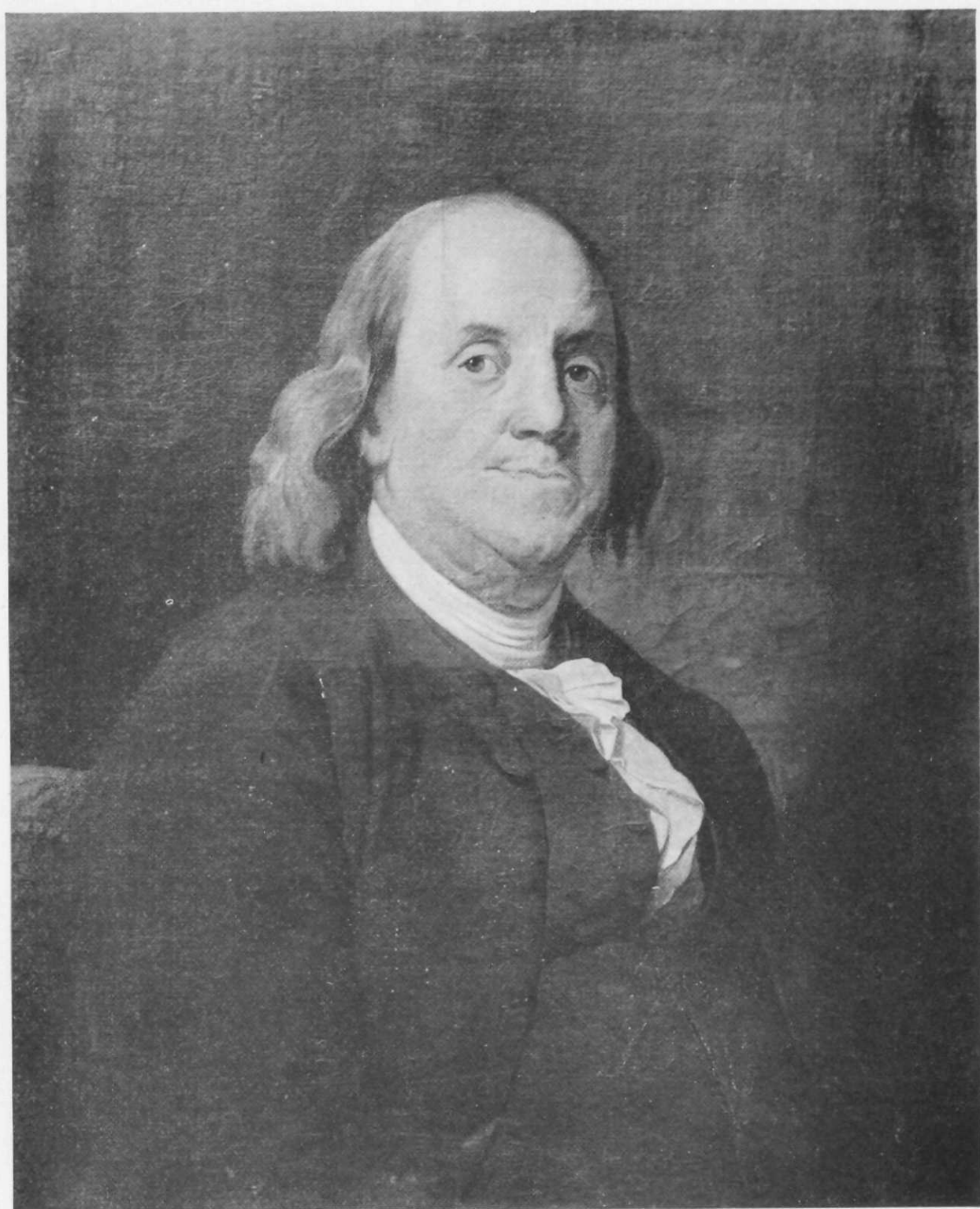
[ No. 4 ]





[ No. 5 ]





[ No. 7 ]

## Benjamin Franklin and His Circle

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7. FRANKLIN, by JOSEPH WRIGHT (1756-1793). Oil on canvas. Wright painted several portraits of Franklin; the first was executed in 1782 when he visited France under Franklin's protection. A contemporary document states that a portrait by Wright served Benjamin West as the model for Franklin's head in the Conference of the Treaty of Peace with England in Paris (no. 100), in which John Jay, John Adams, Franklin, Henry Laurens, and William Temple Franklin are shown in conclave. Mrs. Patience Wright, American sculptress and patriot, wrote to Franklin, "*I am very happy to here from Mr. Whitford [Caleb Whitefoord] and others that my son is painting your portrite.*" To Franklin's grandson Wright wrote, "*I would wish he would give me leave to make another copy of his picture—I am fearful to ask as I consider I may be in some measure troublesome and he must be tired of seeing me so constantly.*" (Illus.)

*Lent by* THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

8. FRANKLIN, by CHARLES WILLSON PEALE (1741-1827). Oil on canvas, painted in 1787. Original frame. Franklin is shown wearing the spectacles of his own invention.

*Lent by* THE HISTORICAL SOCIETY OF PENNSYLVANIA

9. FRANKLIN, by JOSEPH SIFFRÈDE DUPLESSIS (1725-1802). Miniature on ivory formerly owned by Sarah Franklin Bache. As the portrait by Duplessis was one of Franklin's favorite likenesses, he recommended copies of it in miniature to those who requested him to pose for other artists. (Illus.)

*Lent by the* PENNSYLVANIA MUSEUM OF ART

10. FRANKLIN, by JOSEPH SIFFRÈDE DUPLESSIS. Pastel, drawn in 1783. Many of the artists who portrayed Franklin painted more than one likeness; three by Duplessis are in the exhibition. This pastel was presented to The New York Public Library by John Bigelow, Franklin's biographer.

*Lent by* THE NEW YORK PUBLIC LIBRARY





[ No. 9 ]      [ No. 105 ]

[ No. 330 ]



## Benjamin Franklin and His Circle

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11. FRANKLIN. Pencil drawing. Signed: de Meaux, delit.  
Inscribed: Le Docteur Franklin. The arrival of Franklin in France aroused both consternation and respect in England. (Illus.)  
*Lent by* JAMES S. BRADFORD

12. FRANKLIN, by CHARLES WILLSON PEALE. Silhouette, taken from life.  
*Lent by* FRANKLIN BACHE

### B. Engravings

13. FRANKLIN. Engraved by JAMES MCARDELL (1710-1765) after Benjamin Wilson. English, 1761.  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

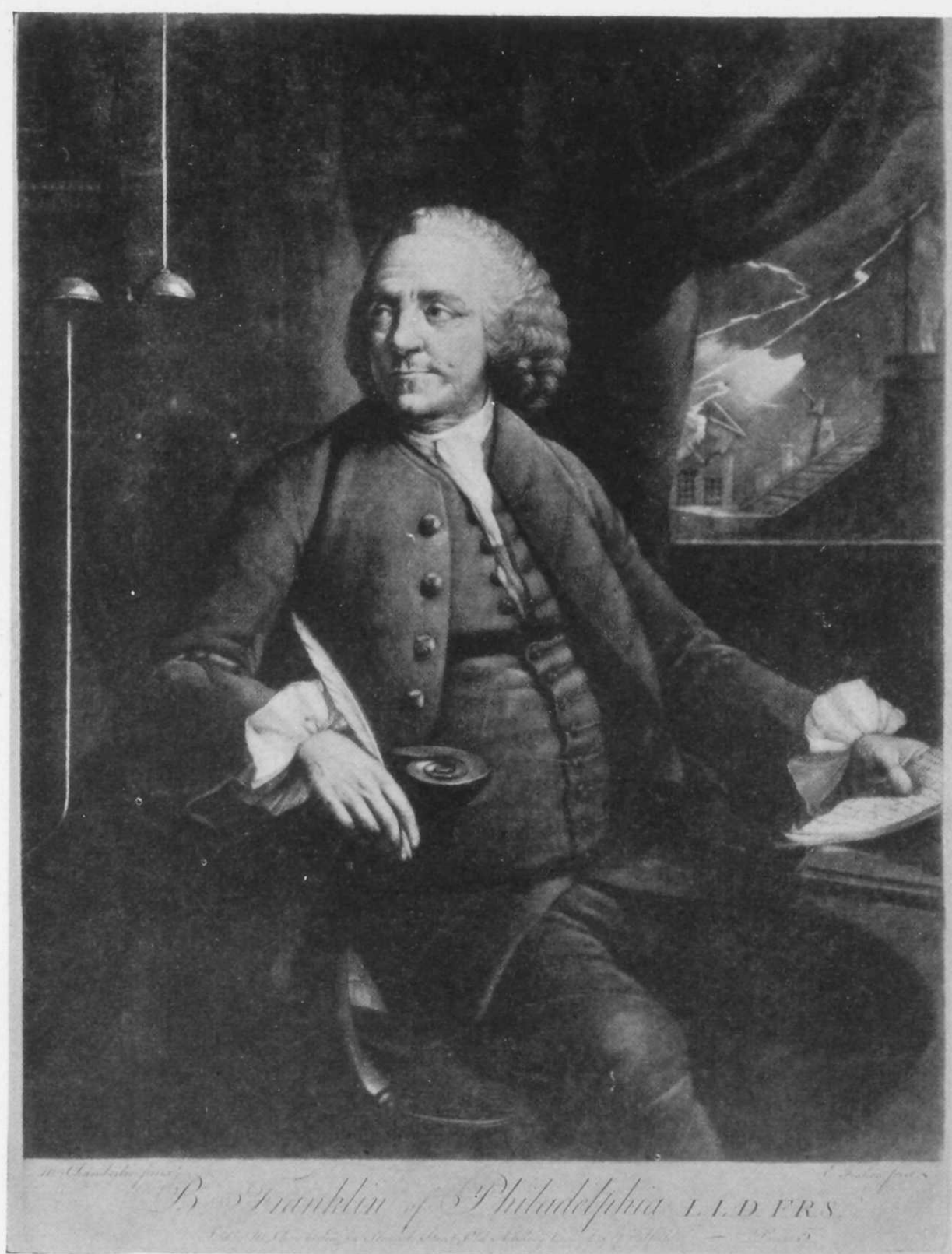
14. FRANKLIN. Engraved by EDWARD FISHER (1730-1785) after a portrait painted in 1762 by Mason Chamberlain in London. The portrait by Chamberlain was one of Franklin's favorite likenesses (see p. 14). Of the engraved copy he remarked that it "*has got so French a Countenance, that you would take me for one of that lively Nation.*" At his side is the lightning detector which sounded when the air was charged. (Illus.)  
THE METROPOLITAN MUSEUM OF ART. MICHAEL FRIEDSAM COLLECTION

15. FRANKLIN. Engraved by EDWARD SAVAGE (1761-1831) after the portrait by David Martin painted in 1767. American, XVIII century.  
THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

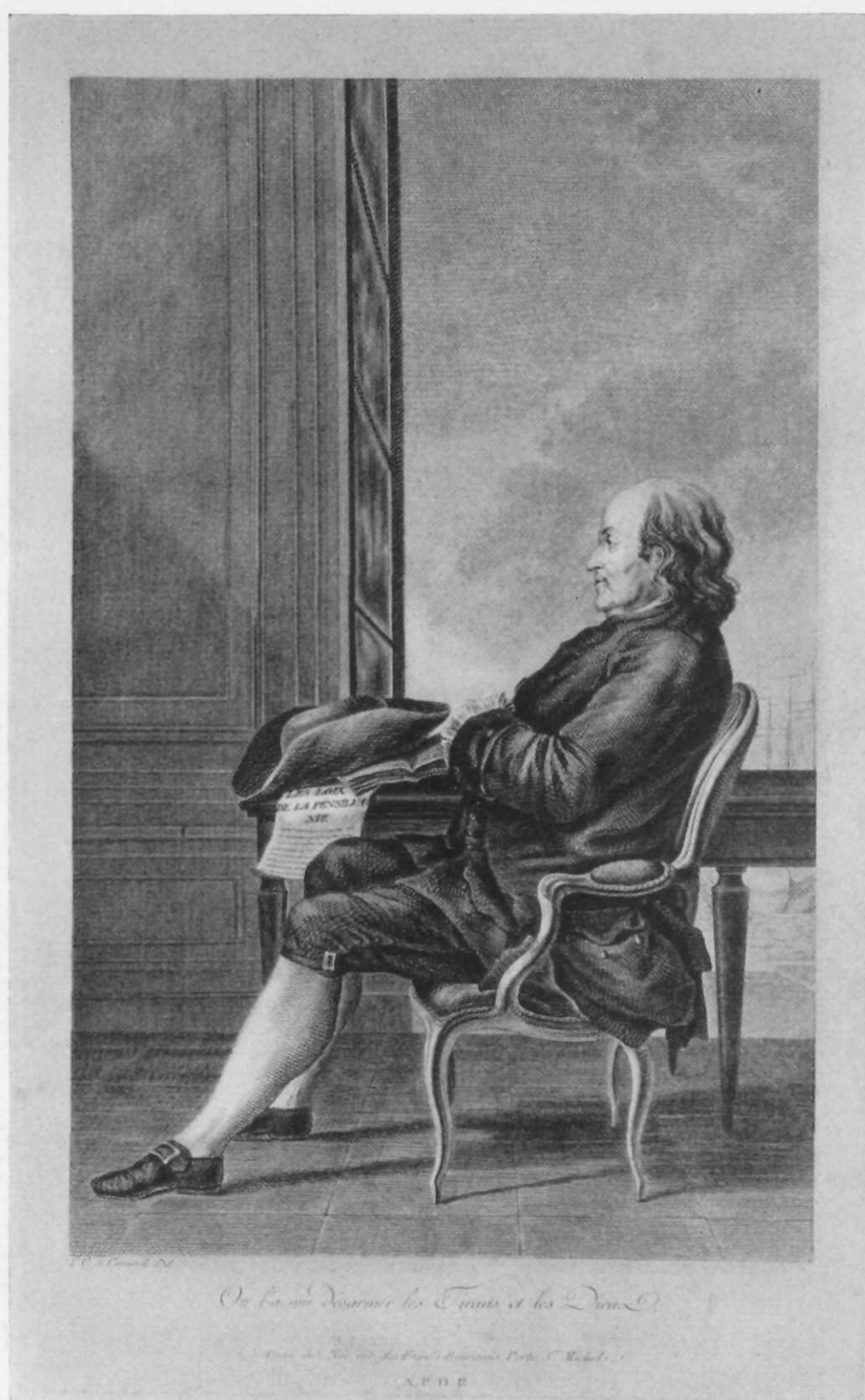
16. FRANKLIN. Engraving printed in color after the portrait by Charles Nicolas Cochin painted in 1777. French, late XVIII century.  
*Lent anonymously*



[ Nos. 89, 11 ]







## Benjamin Franklin and His Circle

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17. FRANKLIN. Engraved by JOHANN ELIAS HAID (1739-1809) after Cochin. German, 1778.  
THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION
18. FRANKLIN. Engraved by JOHANN LORENZ RUGENDAS (1775-1826) after Cochin. German, XVIII century.  
THE METROPOLITAN MUSEUM OF ART
19. FRANKLIN. Engraved by LOUIS JACQUES CATHELIN (1738-1804) after Mme Filleul. French, 1778.  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION
20. FRANKLIN. Engraved by JUSTUS CHEVILLET (1729-1790) after the portrait by Duplessis painted in 1778. French, XVIII century.  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION
21. FRANKLIN. Engraved by JEAN FRANÇOIS JANINET (1752-1813) after Duplessis. French, 1789.  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION
22. FRANKLIN. Engraved after Louis Carrogis de Carmontelle (1717-1806). French, about 1780. The simplicity of Franklin's Quaker dress, which he frequently wore in the sophisticated society of Paris, astonished and delighted France. *(Illus.)*  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION
23. FRANKLIN. Engraved by DENIS NÉE (1732-1818) after Carmontelle. French, late XVIII century.  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

## Notes on the Exhibition

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24. FRANKLIN. Engraved by PIERRE MICHEL ALIX (1752-1817) after Van Loo. French, XVIII century.  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION
25. FRANKLIN. Engraving in color by F. MONTALAND after Desrais.  
*Lent by the YALE UNIVERSITY LIBRARY. MASON-FRANKLIN COLLECTION*
26. L'AMÉRIQUE INDÉPENDANTE. Engraved by JEAN CHARLES LE VASSEUR (1734-1816) after Antoine Borel. French, 1778. Franklin wrote to Borel from Passy in 1778: "*On reading again the Prospectus & Explanation of your intended Print, I find the whole merit of giving Freedom to America, continues to be ascrib'd to me, which, as I told you in our first Conversation, I could by no means approve of, as it would be unjust to the Numbers of wise and brave Men, who by their Arms and Counsels, have shared in the Enterprise, & contributed to its Success, (as far as it has succeeded) at the Hazard of their Lives & Fortunes.*"  
*Lent by THE GROLIER CLUB*
27. AU GÉNIE DE FRANKLIN. Drawn and engraved by JEAN HONORÉ FRAGONARD (1732-1806). An allegorical print struck in 1780 (see p. 7). Franklin gives protection to the seated figure of America by opposing Minerva's shield to the lightning and commanding the God of War to fight against Avarice and Tyranny. The subject illustrates a measure of the adulation which Franklin received in France. "*If being treated with all the Politeness of France, and apparent respect and Esteem of all ranks, from the highest to the lowest, can make a Man happy,*" he said, "*I ought to be so.*" (Illus.)  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION
28. LE COURONNEMENT DE FRANKLIN. Engraved by JEAN CLAUDE RICHARD, ABBÉ DE SAINT-NON (1727-1791) after Fragonard. French, XVIII century.  
*Lent by GEORGE SIMPSON EDDY*





[ No. 27 ]



# BENJAMIN FRANKLIN

*Ministre plenipotentiaire a la Cour de France pour la Republique  
des Provinces unies de l'Amerique Septentrionale*

*Presente a son Excellence  
qu'elle a acceptee le 14  
Juillet 1783.  
Par son Excellence le Sr. de la Fayette  
A Paris chez Bligny L'ancien du Rue M<sup>e</sup> d'Orleans, Palais National de l'Oratoire, sous les Muses aux Theatres. Imprime BLIGNY*

## Benjamin Franklin and His Circle

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29. LE TOMBEAU DE VOLTAIRE. Engraved by C. M. after L. N. French, XVIII century. Allegorical print depicting Franklin, Catharine II of Russia, D'Alembert, and Prince Oroonoko—representing the four quarters of the earth—opposed by Ignorance.

THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

30. MIRABEAU ARRIVE AUX CHAMPS ÉLISÉES. Engraved by NICOLAS FRANÇOIS JOSEPH MASQUELIER (1760-1809) after Jean Michel Moreau. French, XVIII century. Allegorical print depicting Franklin crowning Mirabeau upon his arrival in the Elysian fields, surrounded by a group of famous men of history.

THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

31. FRANKLIN. Engraved by N. L. G. L. C. A. D. L. French, XVIII century. The allegorical representation of Franklin under the light of Diogenes recalls Franklin's own humorous view of his position when he wrote "*that he durst not do anything that would oblige him to run away, as his phiz would discover him wherever he should venture to show it.*" (Illus.)

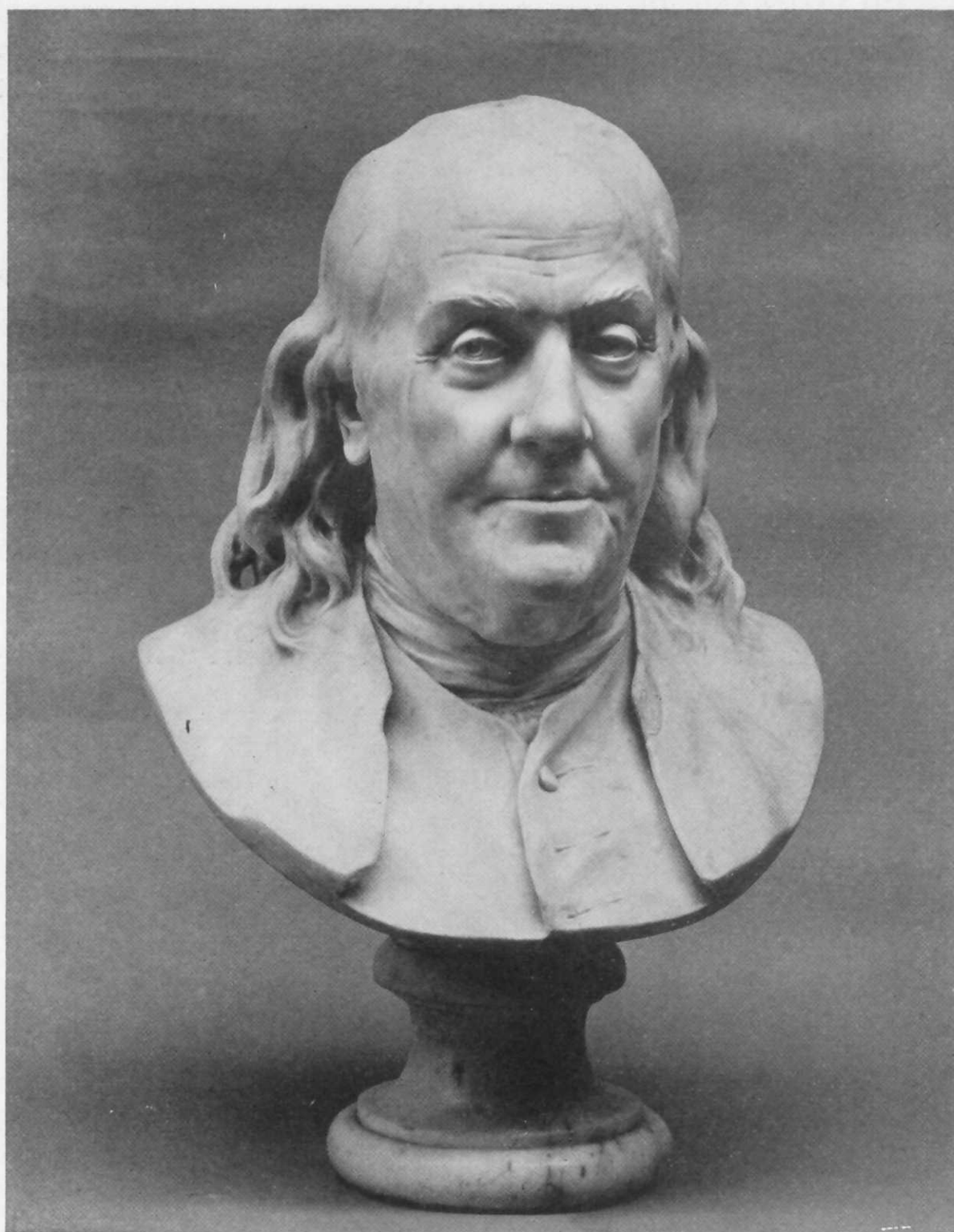
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

### C. Sculpture

32. FRANKLIN, by JEAN ANTOINE HOUDON (1741-1828). Marble bust. Signed: Houdon f. /1778. Modeled during the period when Franklin was minister to the court of France, this study remains one of the most popular likenesses. Franklin wrote to his daughter Sally in 1779, "... *pictures, busts, and prints, (of which copies upon copies are spread everywhere,) have made your father's face as well known as that of the moon.*" (Illus.)

THE METROPOLITAN MUSEUM OF ART. Gift of JOHN BARD





[ No. 32 ]

## Benjamin Franklin and His Circle

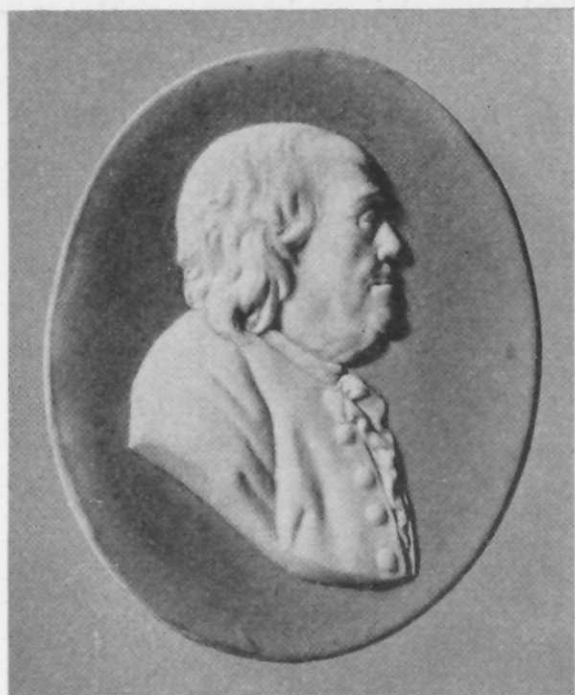
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33. FRANKLIN. Plaster, painted; taken from the original terracotta bust modeled by JEAN JACQUES CAFFIERI in 1777 (once owned by Louis XVI and now in the Institut de France). Signed: R. Shout, London. 1815.  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION
34. FRANKLIN, probably by FRANÇOIS MARIE SUZANNE (active 1751-1802). Terracotta statuette. French, late XVIII century.  
THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION
35. FRANKLIN, by JEAN BAPTISTE NINI (1717-1786). Terracotta medallion. Mark: Nini F 1777.  
*Lent by R. T. H. HALSEY*
36. FRANKLIN, by JEAN BAPTISTE NINI. Terracotta medallion. Mark: I B NINI 1777.  
*Lent by R. T. H. HALSEY*
37. FRANKLIN, by JEAN BAPTISTE NINI. Terracotta medallion. Mark: IB NINI 1778/NINI F 1779.  
*Lent by R. T. H. HALSEY*

### *D. Ceramics and Other Media<sup>1</sup>*

- 38-43. FRANKLIN. Wedgwood medallions. A very popular type of portrait, issued as early as 1775, after a wax medallion (see no. 72) by MRS. PATIENCE WRIGHT, an American sculptress who in 1772 came to London, where her work was in great vogue. Of the six examples in the exhibition two are basalt (no. 38, marked Wedgwood; no. 39, marked Wedgwood & Bentley) and four are jasper (nos. 40 and 41, unmarked; nos. 42 and 43, marked Wedgwood). Such a medallion sent to Bentley in London for enameling and returned in a damaged condition was

<sup>1</sup>Unless otherwise stated the objects in this group have been lent by R. T. H. Halsey.



[ No. 48 ]      [ No. 40 ]

[ No. 44 ]



## Benjamin Franklin and His Circle

facetiously referred to by Wedgwood in a letter to Bentley dated March 3, 1776: "*Shall I present the Doctr you have sent me, ready Tarr'd as he is to the Solicitor General? It would be an acceptable present I make no doubt*"—a reference to Wedderburn's attack on Franklin before the Privy Council, the aftermath of which called forth Horace Walpole's once famous epigram (see no. 129).

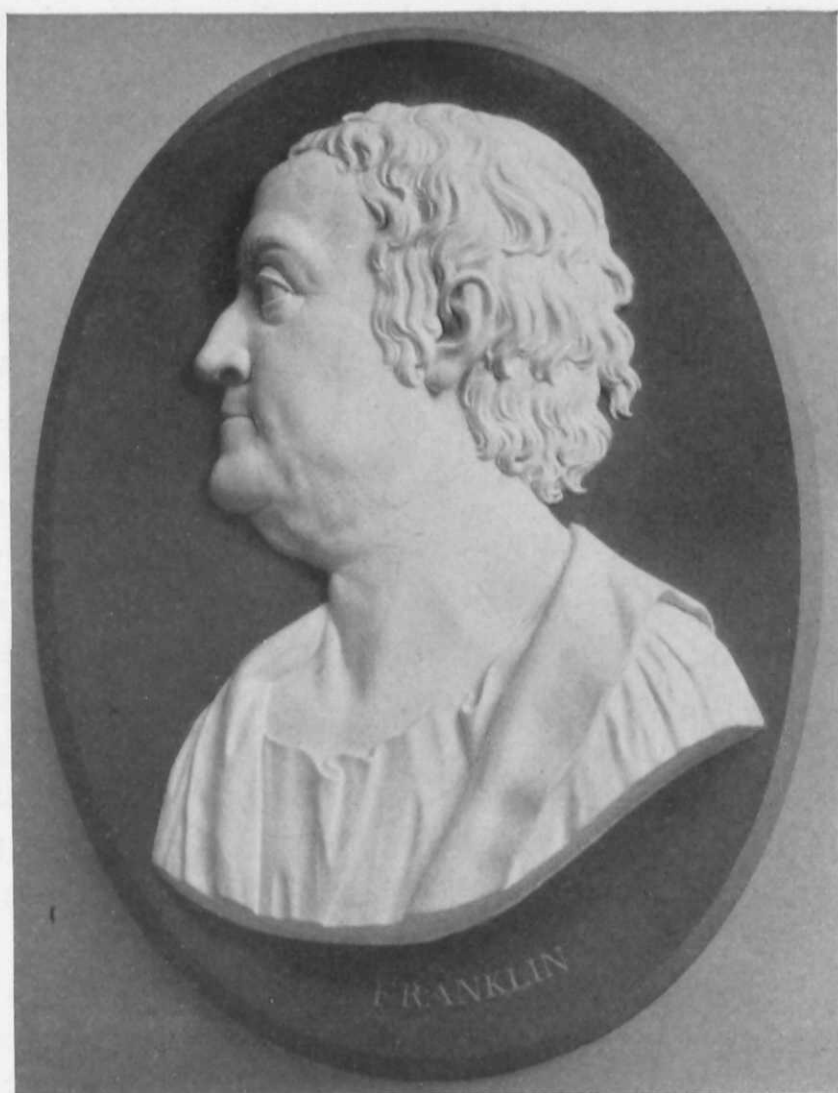
Wedgwood enjoyed making these portraits of his friend, writing Bentley in April, 1777, "*We have some good Doctr Franklin's (will the courtiers believe it?) . . . out of the kiln today.*" (No. 40 illus.)

44, 45. FRANKLIN. Wedgwood medallions. Jasper. Casts from the well-known terracotta medallion by JEAN BAPTISTE NINI, manager of the terracotta works of Le Ray de Chaumont, Franklin's host at Passy during his nine years' residence in Paris. No. 44 is marked Wedgwood; no. 45 is unmarked. (No. 44 illus.)

46-51. FRANKLIN. Medallions. These portraits were probably modeled after the medallion of the Caffieri type referred to by Benjamin Vaughan in a letter<sup>2</sup> to Franklin dated London, June 17, 1779, in regard to the *Political Miscellaneous and Philosophical Pieces; written by Benj. Franklin LL.D. and F.R.S.*, which was about to be published: "*There will be an engraving of the head of the party, taken from the larger medallion, of which you sent a miniature copy to Miss G. S. [Georgiana Shipley]. The motto, given by her father [no. 186] at my request, is, 'His country's friend, but more of human kind.'*" Nos. 46-50 are Wedgwood: 46 and 47 (basalt) and 48 and 49 (jasper) are marked Wedgwood; 50 (jasper) is unmarked. No. 51 is Bristol bisque porcelain. (No. 48 illus.)

52-67. FRANKLIN. Wedgwood medallions. Classic type, first issued in 1778. Though never engraved, it must be accepted as a real likeness, for it met with such popularity in England, where Franklin's features were well known,

<sup>2</sup>Smyth, *Writings*, vol. I, p. 20.



[ No. 52 ]

[ No. 62 ]      [ No. 53 ]



that Wedgwood and Bentley produced it in eight different sizes, the largest being a wall plaque 11 by 8 inches. The medium sizes (see nos. 53-60) found their places in frames behind glass or in the cabinets of the dilettanti, while the smaller ones were mounted in rings, scarfpins, lockets, and bracelets (see no. 62). Intaglios for seal rings also bore this popular likeness (see nos. 65-67). The sixteen examples in the exhibition are jasper. Nos. 52-62 are marked Wedgwood & Bentley; nos. 63-67 are unmarked. The flowing freedom of the modeling of the earliest of these plaques is presumptive evidence that the original wax medallion (see no. 73) was made by John Flaxman, who was doing work for Wedgwood at this time, though it has been established that the mold for the very large plaque (no. 52) was made by William Hackwood, long employed by Wedgwood at Etruria. One cannot escape the feeling that when modeling this portrait the artist had before him the large medallion by Nini issued in 1778 with the legend *IL DIREGE LA FOUDRE ET BRAVE LES TIRANS*, and the next year with an epigram composed especially for it by Turgot, *ERIPUIT COELO FULMEN SCEPTRUMQUE TIRANNIS* ("He snatched the lightning from heaven and the scepter from tyrants").  
(Nos. 52, 53, 62 illus.)

68. FRANKLIN. Bisque porcelain medallion. Bristol, about 1776, under Richard Champion. The medallion, with its floral wreath frame modeled by Thomas Briand, is an appropriate portrait in view of Franklin's interest in ceramics.  
(*Illus.*)

*Lent by* MRS. W. F. MAGIE

69. LOUIS XVI AND FRANKLIN. Bisque porcelain group probably by LEMIRE. French (Niderviller), 1780-1785. The alliance of France with America, symbolized in this piece, was the consummation of Franklin's tact and diplomacy. At the start of the Revolution, the Marquis of Rockingham wrote that Franklin's presence in Paris was "*much more than a balance for the few additional acres*





[ Nos. 68, 69 ]

## Benjamin Franklin and His Circle

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*which the English had gained by the conquest of Manhattan Island."* The representation of Franklin is an original portrait. (Illus.)

THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

70. FRANKLIN. Medallion. Basalt. A unique variant of the ceramic portraits of Franklin shows him with his famed marten fur cap. This likeness is a three-quarter front view, modeled in a somewhat deeper relief than the Wedgwood types. After Cochin. Neale & Company.
71. FRANKLIN. Ivory medallion, after Jean Baptiste Nini.
72. FRANKLIN. Wax portrait by MRS. PATIENCE WRIGHT (1725-1786), who was the Mme Tussaud of her day.  
*Lent anonymously*
73. FRANKLIN. Wax medallion, classic type.
74. FRANKLIN, by JAMES TASSIE (1735-1799), after Patience Wright. Glass-paste medallion.
75. FRANKLIN, by JAMES TASSIE. Glass-paste intaglio seal.

## HIS CONTEMPORARIES

### A. Paintings

76. SIR WILLIAM KEITH (1680-1749). Artist unknown. Oil on canvas. As governor of Pennsylvania (1717-1726) Keith encouraged Franklin's first trip to London in 1724 with false promises of patronage. Despite this deception Franklin wrote of him: "*He wished to please everyone; and, having little to give, he gave expectations. He was otherwise an ingenious, sensible man.*" (Illus.)  
*Lent by* THE HISTORICAL SOCIETY OF PENNSYLVANIA



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## Benjamin Franklin and His Circle

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77. DEBORAH READ FRANKLIN (1705-1774), by MATTHEW PRATT (1734-1805). Oil on canvas. By her constant devotion to his interests Franklin's wife made it possible for him to divert his energies to science and his country's service. During their long separations, while he was diplomatic agent in England, they maintained a frequent exchange of letters and gifts. *(Illus.)*  
*Lent by* MISS HELEN H. HODGE
78. JAMES LOGAN (1674-1751). Copy by THOMAS SULLY (1783-1872) after an unknown artist. Oil on canvas. Logan accompanied Penn to America in 1699 as his secretary. Later he became chief justice and president of the council. For two years he acted as governor of the province of Pennsylvania. His library at Stenton was always at the service of Franklin, who in 1744 printed Logan's translation of Cicero's *Cato Major*.  
*Lent by the* LIBRARY COMPANY OF PHILADELPHIA
79. THE REVEREND GEORGE WHITEFIELD (1714-1790). Artist unknown. Oil on canvas. In 1739 Franklin offered hospitality to this eloquent Methodist evangelist "*not for Christ's sake, but for your sake.*"  
*Lent by* HARVARD UNIVERSITY
80. WILLIAM FRANKLIN (1731-1813). Artist unknown. Oil on canvas. William Franklin was governor of the province of New Jersey from 1762 to 1776.  
*Lent by* FRANKLIN BACHE
81. ELIZABETH DOWNES FRANKLIN. Artist unknown. Oil on canvas. Elizabeth Downes was married to William Franklin just before he left England in 1762.  
*Lent by* FRANKLIN BACHE
82. CADWALLADER COLDEN (1688-1776), by JOHN WOLLASTON (active 1751-1769). Oil on canvas. Colden's interest, like Franklin's, was intense and constant, over a wide



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## Benjamin Franklin and His Circle

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variety of topics. Their common enthusiasm for scientific matters and the public welfare led to a spirited correspondence. Colden was lieutenant governor of New York from 1761 to 1776. (Illus.)

THE METROPOLITAN MUSEUM OF ART. BEQUEST OF GRACE WILKES

83. DAVID RITTENHOUSE (1732-1796), by CHARLES WILLSON PEALE (1741-1827). Oil on canvas, painted in 1791. Rittenhouse was a Philadelphia astronomer, mathematician, and instrument maker. He succeeded Franklin as president of the American Philosophical Society. Franklin bequeathed a telescope to him.

*Lent by the* AMERICAN PHILOSOPHICAL SOCIETY

84. DR. SAMUEL BARD (1742-1821), by JAMES SHARPLES (1750-1811). Pastel drawing. Bard was physician to Washington and Franklin and was chosen first president of the College of Physicians and Surgeons of New York. Franklin said, "*I have known him from a child, and always had an affection for him.*" Late in life Bard acquired Houdon's marble bust of Franklin from Du Pont de Nemours.

*Lent by* JOHN C. LIVINGSTON

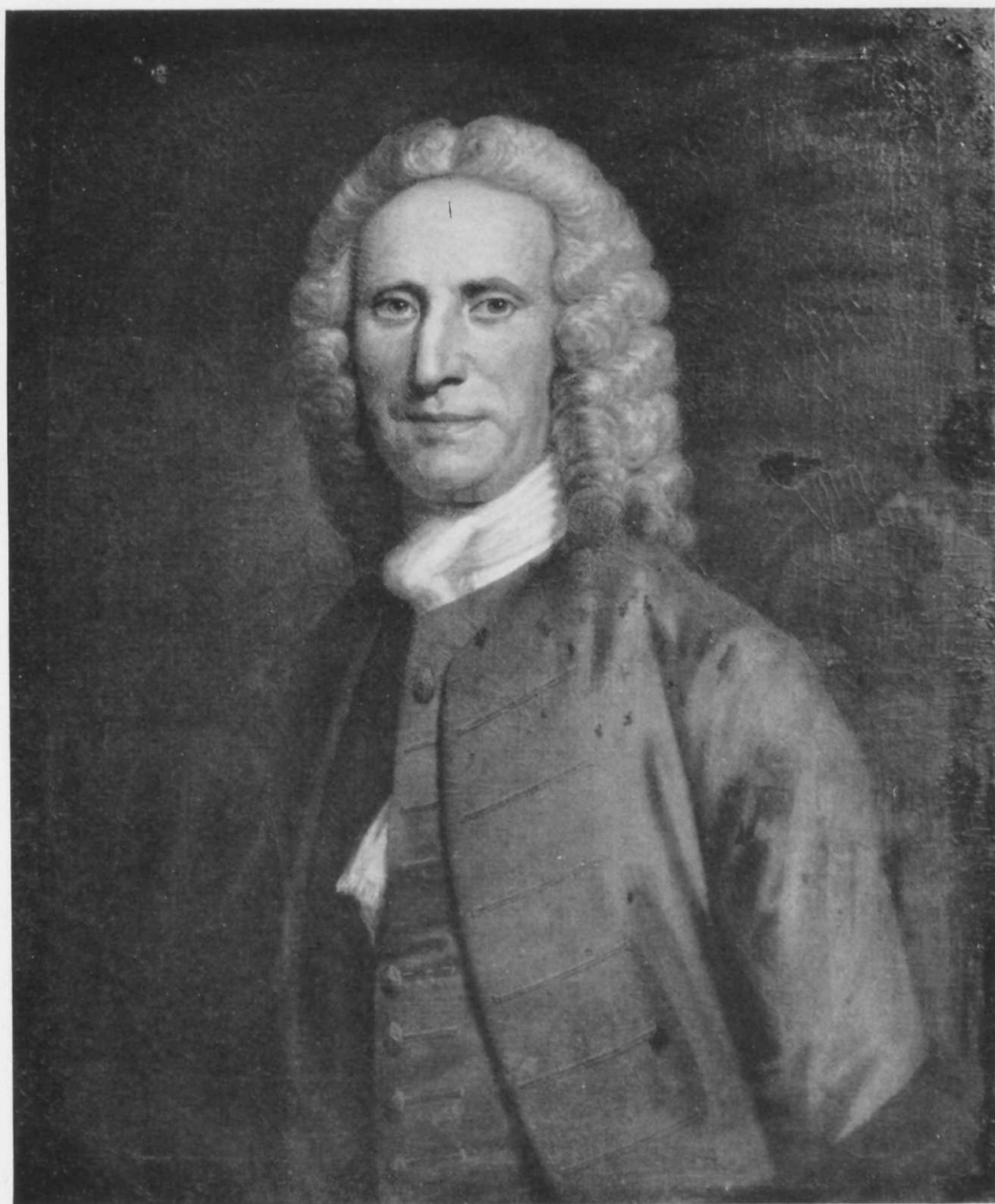
85. SARAH FRANKLIN BACHE (1744-1808), by JOHN HOPPNER (1758-1810). Oil on canvas. Franklin bequeathed to his daughter Sally the diamond-framed miniature given him by Louis XVI, with the stipulation that she never form ornaments of the stones and "*countenance the expensive, vain, and useless fashion of wearing jewels.*" Sally sold some of the diamonds and, with her husband, traveled to England, where this portrait was executed. (Illus.)

THE METROPOLITAN MUSEUM OF ART. WOLFE FUND

86. RICHARD BACHE (1737-1811), by JOHN HOPPNER. Oil on canvas. Bache married Sally Franklin in 1767; he was appointed postmaster-general of the United States in 1776.

*Lent by* RICHARD B. DUANE



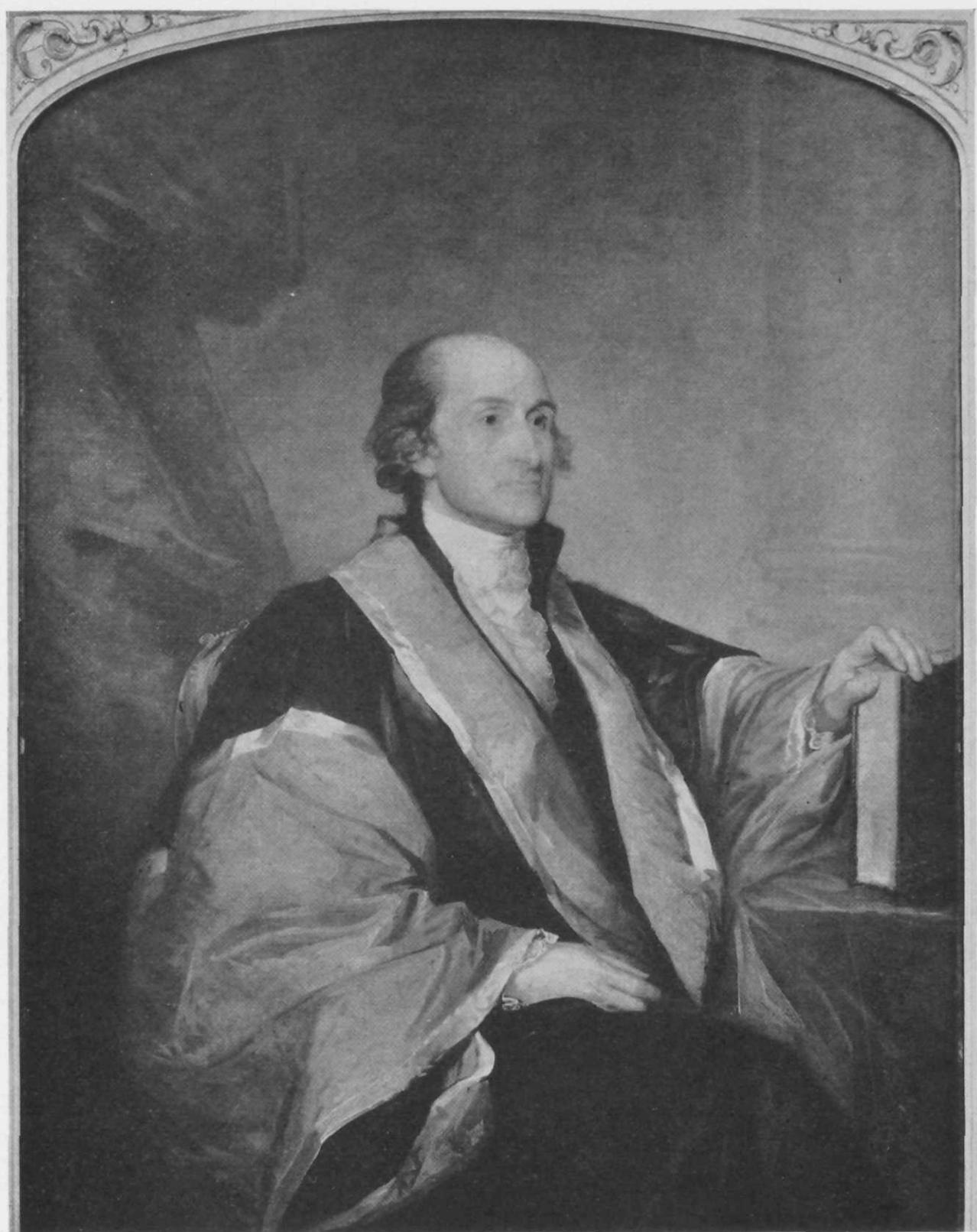


[ No. 82 ]



[ No. 85 ]





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## Benjamin Franklin and His Circle

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87. WILLIAM MURRAY, BARON MANSFIELD (1705-1793), by JOHN SINGLETON COPLEY (1737-1815). Crayon drawing. Lord Mansfield, a famous jurist, was violently opposed to the American cause. He said that Franklin's writings "*would do mischief by giving in England a bad impression of the measures of government, and, in the Colonies, by encouraging their contumacy.*"

*Lent by the* LIBRARY OF THE BOSTON ATHENAEUM

88. FREDERICK NORTH, later EARL OF GUILFORD (1732-1792), by JOHN SINGLETON COPLEY. Crayon drawing for the portrait study in the Death of Chatham (now in the Royal Gallery of the Houses of Parliament). Although hostile to the American cause, Lord North declared that Franklin was the only man in France whose hands were not stained with stock-jobbery.

*Lent by the* LIBRARY OF THE BOSTON ATHENAEUM

89. MARY STEVENSON. Artist unknown. Pastel. Franklin lived at the home of the Stevensons, No. 7 Craven Street, during his entire residence in London. Franklin wrote to Polly Stevenson, later Mrs. William Hewson, "*It is all to our honors that in all that time we never had among us the smallest misunderstanding, our friendship has been all clear sunshine, without the least cloud in its hemisphere.*" (Illus.)

*Lent by* MISS KATHERINE BRADFORD

90. CHARLES JAMES FOX (1749-1806), by BENJAMIN WEST (1738-1820). Oil on canvas. With many of his countrymen Fox favored the American cause as a legitimate check to the dictatorial policies of the king. He was a firm exponent of Franklin's claims in Parliament.

*Lent by* FOGG ART MUSEUM, HARVARD UNIVERSITY

91. JOHN ADAMS (1735-1826), by BENJAMIN BLYTH (1740-after 1781). Pastel, drawn in 1763. Adams was commissioner to France with Franklin in 1777. He returned to America but was again sent to France to serve with Franklin during the peace negotiations.

*Lent by* HENRY ADAMS



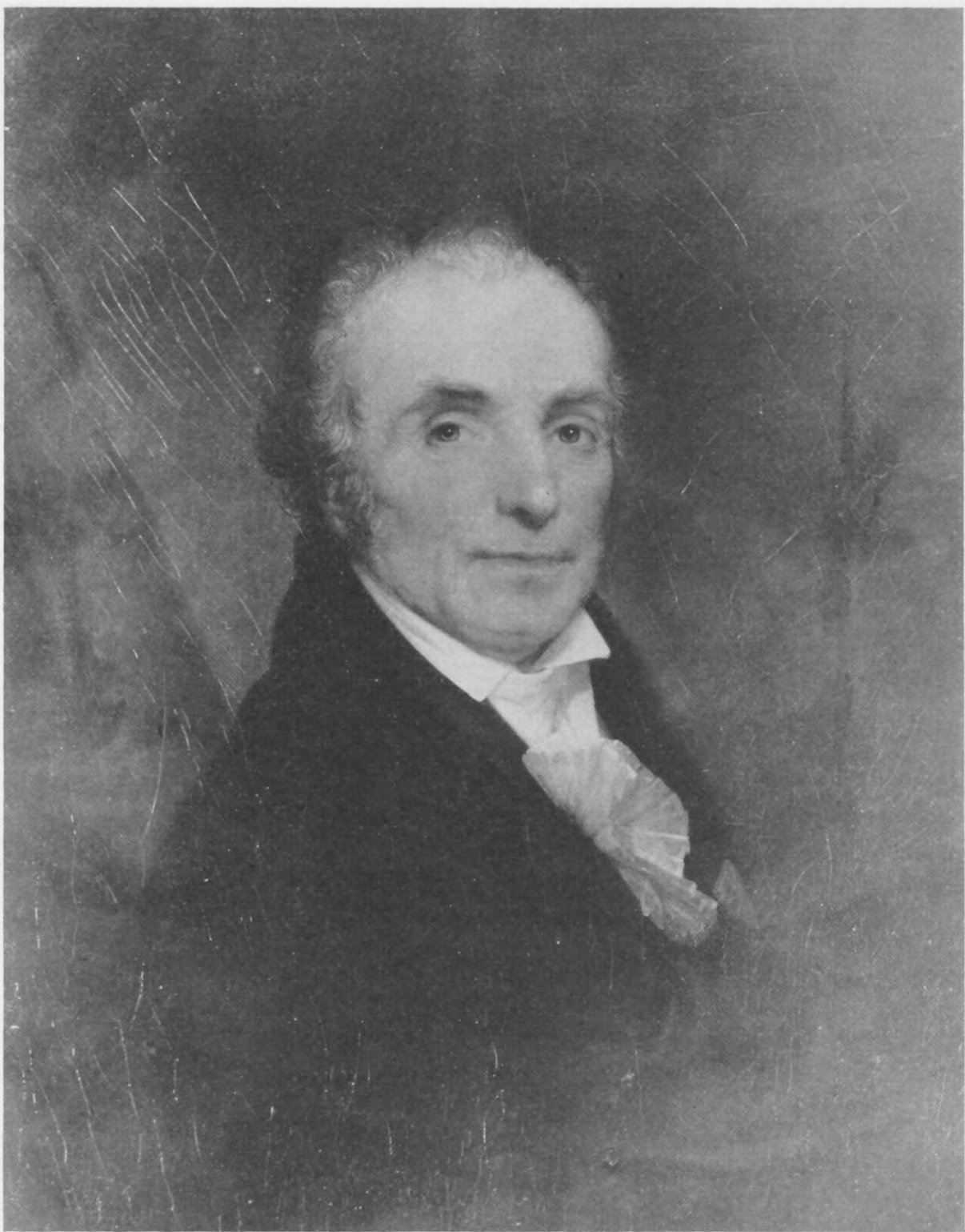
[ No. 95 ]

## Benjamin Franklin and His Circle

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92. ABIGAIL SMITH ADAMS (MRS. JOHN ADAMS), by BENJAMIN BLYTH. Pastel, drawn in 1763. At the time of the peace negotiations the Adams' were neighbors of Franklin. To Mrs. Adams we are indebted for a detailed and somewhat acid description of Mme Helvétius and for her opinion of "*ladies of this cast.*"  
*Lent by* HENRY ADAMS
93. JOHN JAY (1745-1829), by GILBERT STUART (1755-1828). Oil on canvas. Jay was an executor of Franklin's will.  
*Lent by* DE LANCEY K. JAY *(Illus.)*
94. PIERRE SAMUEL DU PONT DE NEMOURS (1739-1817), by REMBRANDT PEALE (1778-1860). Oil on canvas. DuPont de Nemours, a well-known political economist, drafted the treaty recognizing American independence in 1783. In 1803 he came to America on an official mission. He owned Houdon's marble bust of Franklin and wrote that he preferred it to the Caffieri likeness.  
*Lent by* PIERRE S. DUPONT
95. MME HELVÉTIUS, by FRANÇOIS HUBERT DROUAIS (1727-1775). Oil on canvas. Franklin called the daughters of Mme Claude Adrien Helvétius the stars, in allusion to the story of the mother who explained to her daughter that the old moons were broken up into many pieces so that stars could be made. During his residence in France Franklin was a weekly guest at the celebrated salon of Mme Helvétius, his neighbor at Auteuil. The most pleasant and stimulating of his European friendships were formed within this circle, and the philosophers and economists whom Franklin met there lent enormous prestige to the American cause. "*Les Mouches*," one of Franklin's most entertaining bagatelles, was addressed to Mme Helvétius. *(Illus.)*  
*Lent by* JOHN M. SCHIFF
96. JEAN ANTOINE HOUDON (1741-1828), by REMBRANDT PEALE (1778-1860). Oil on canvas. Franklin and Jefferson





[ No. 96 ]

## Benjamin Franklin and His Circle

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commissioned Houdon to model Washington, and the artist accompanied Franklin to America in 1785 for that purpose. He had already executed likenesses of Franklin and many of his associates. Franklin estimated him the "*principal Statuary*" of France. (Illus.)

Lent by THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

97. ELKANAH WATSON (1758-1842), by JOHN SINGLETON COPLEY (1737-1815). Oil on canvas, painted in 1782. Upon his arrival at Passy with dispatches from America, Watson was entertained by Franklin. The enterprising young merchant and patriot wrote of Franklin, "*I have seen the populace attending his carriage in the manner they followed the king's.*" From Patience Wright, Watson ordered a life-size wax head of Franklin and amused himself by arranging it in one of Franklin's costumes (no. 319) to confuse his visitors. His own portrait was executed by Copley when he went to England as agent of the American commissioners at Paris. (Illus.)

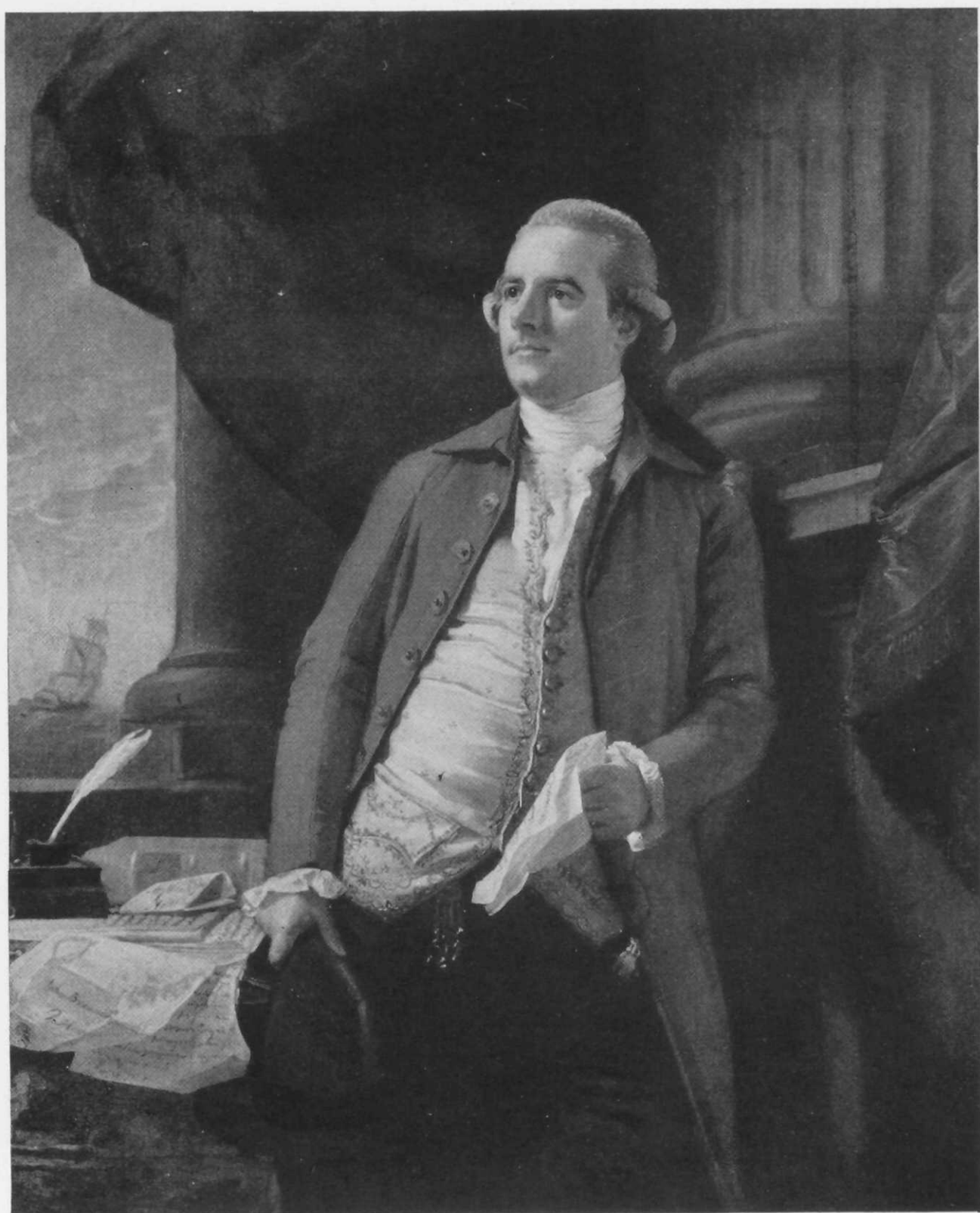
Lent by MRS. FRANCIS LARKIN

98. JOSEPH WRIGHT AND HIS FAMILY, by JOSEPH WRIGHT (1756-1793). Oil on canvas. William Temple Franklin, probably with his grandfather's advice, supplied Wright with the names of prospective patrons in Paris, "*providing you are disposed and not exhorbitant in your price.*" Joseph Wright was recommended to Franklin by his mother, Patience Wright. His first portrait of Franklin was painted in Paris in 1782 (no. 7). (Illus.)

Lent by THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

99. THOMAS JEFFERSON (1743-1826), by JOHN TRUMBULL (1756-1843). Oil on wood. When the Comte de Vergennes inquired of Jefferson if he replaced Franklin at the court of Versailles, he replied, "*No one can replace him, I am only his successor.*"

THE METROPOLITAN MUSEUM OF ART. BEQUEST OF CORNELIA CRUGER



[ No. 97 ]



## Benjamin Franklin and His Circle

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100. CONFERENCE OF THE TREATY OF PEACE WITH ENGLAND, 1783, by BENJAMIN WEST (1738-1820). Oil on canvas. This unfinished painting includes the American commissioners (Jay, Adams, Franklin, and Laurens) and William Temple Franklin but does not portray the English representative, Richard Oswald, and his staff. Despite Benjamin West's affiliation with George III he and Franklin remained warm friends. Here he depicted the scene which marked the climax of Franklin's diplomatic career. (Illus.)

Lent by J. P. MORGAN

101. GEORGE WASHINGTON (1732-1799), by JOSEPH WRIGHT (1756-1793). Oil on canvas. Painted in 1784 at Philadelphia and presented by Washington to Samuel and Elizabeth Willing Powel of Philadelphia. In a letter dated Mount Vernon, January 3, 1784, Washington wrote: "*I have . . . employed a gentleman to perform the work, who is thought on a former occasion to have taken a better likeness of me than any other painter has done.*" (Illus.)

Lent by THE HEIRS OF SAMUEL POWEL

102. SAMUEL VAUGHAN (1719-1802), by CHARLES WILLSON PEALE (1741-1827). Oil on canvas. Vaughan, a member of the American Philosophical Society, wrote that he had spent "*many agreeable evenings with our good friend Dr. Franklin.*" A profile of Franklin in grisaille is shown in the background of this portrait.

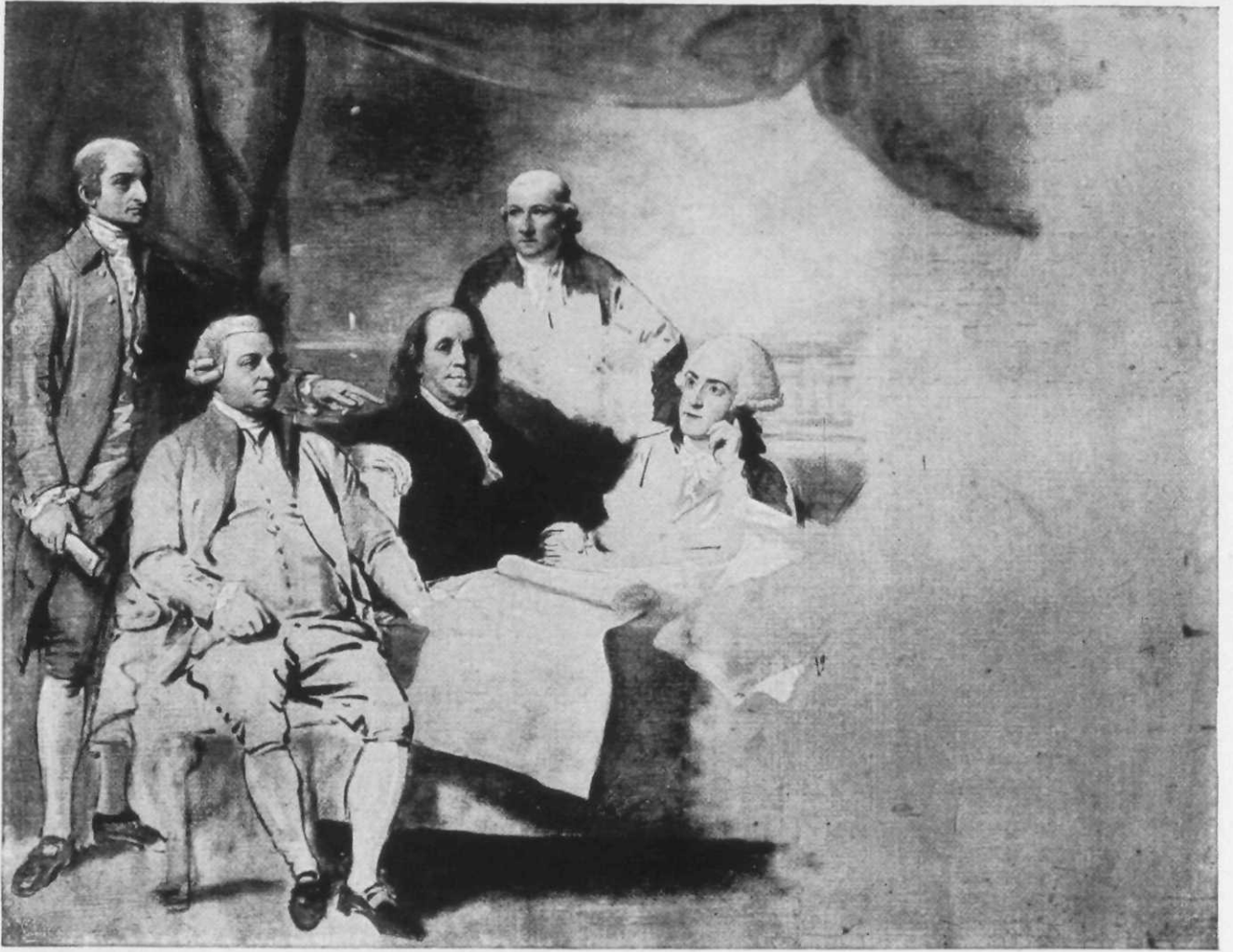
Lent by the AMERICAN PHILOSOPHICAL SOCIETY

103. NOAH WEBSTER (1758-1843), by JAMES SHARPLES (1752-1811). Pastel. The noted lexicographer and philologist presented Franklin with a copy of his *Dissertations on the English Language*, in the dedication of which he honored Franklin.

THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

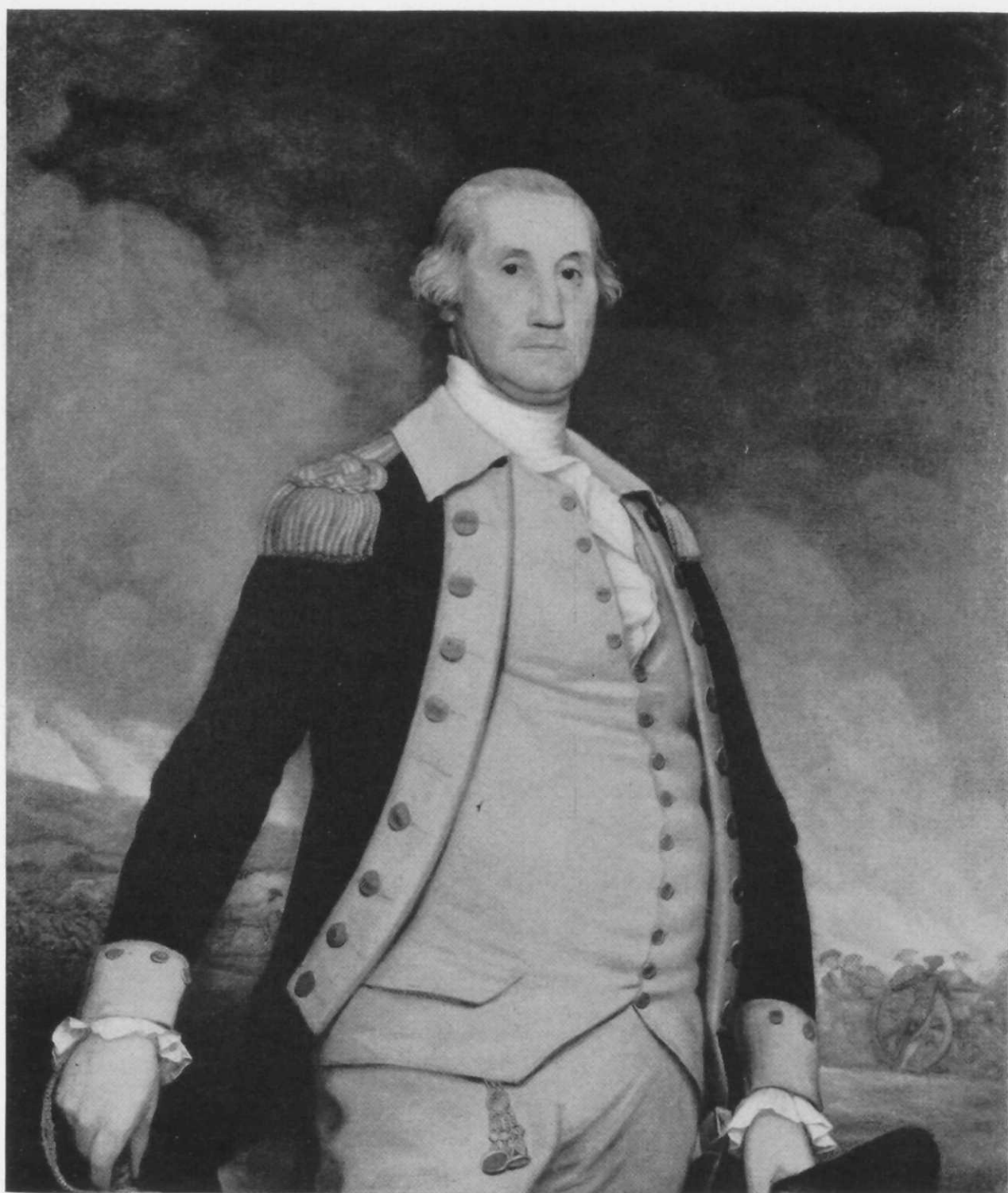


[ No. 98 ]



[ No. 100 ]





[ No. 101 ]

## Benjamin Franklin and His Circle

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104. SARAH LIVINGSTON JAY (MRS. JOHN JAY). Miniature on ivory. Late XVIII century. Mrs. Jay was known in Paris for her beauty and vivacity. Franklin gave her "*the best of five or six engraved [prints] by different hands from different paintings,*" and a porcelain teakettle (no. 315). She asked Franklin for his portrait, and he took occasion to warn her of the extravagant praise lavished upon him in France.

*Lent by* JOHN C. JAY

105. LOUIS XVI (1754-1793), by LOUIS SICARDY (1746-1825). Miniature on ivory. Signed: Sicardy 1784. On his departure from France the king presented Franklin with this miniature as a token of esteem. Originally the frame was set with 408 diamonds. As a further measure of respect the king placed the royal litter at the disposal of the aged Franklin for his journey to Le Havre en route to America. Franklin wrote of him, "*Perhaps no sovereign ever born to rule had more of the milk of human kindness than Louis XVI.*" (Illus. with no. 9)

*Lent by* RICHARD B. DUANE

### B. Engravings

106. COTTON MATHER (1663-1728). Engraved by PETER PELHAM (died 1751). Mather's *Essays to Do Good* influenced Franklin throughout life, although as an apprentice printer Franklin had challenged the views of the famous Congregational clergyman on other matters.

THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

107. SIR HANS SLOANE (1660-1753). Engraved by JOHN FABER in 1729, after the portrait painted by Sir Godfrey Kneller in 1716. During his first visit to London in 1725 Franklin formed a friendship with Sir Hans Sloane, physician to George II and president of the Royal Society, based on a mutual interest in *curiosa* and antiquities.

*Lent by* THE GROLIER CLUB

(Illus.)





## Benjamin Franklin and His Circle

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108. WILLIAM SHIRLEY (1694-1771). Engraved by JAMES McARDELL (1729-1765) after T. Hudson (1701-1779). Shirley was governor of the province of Massachusetts from 1741 to 1745. He said to Franklin, "*I have the highest sense of your public services.*"

THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

109. PETER COLLINSON (1694-1768). Engraving. English, XVIII century. Collinson, a botanist, was one of Franklin's earliest friends in London. He befriended the Library Company of Philadelphia with books and instruments and published Franklin's correspondence on electrical matters.

THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

110. THOMAS POWNALL (1722-1805). Engraved by RICHARD EARLOM (1743-1822) after Samuel Cotes (1734-1818). At various times Pownall was governor of the colonies of Massachusetts, New Jersey, and South Carolina. He corresponded with Franklin on matters of public welfare, and in Franklin's words he was "*a hearty friend of America.*"

*Lent by the* YALE UNIVERSITY LIBRARY. MASON-FRANKLIN COLLECTION

111. FRANCIS HOPKINSON (1737-1791). Engraved after Chappel. American, XIX century. Hopkinson was a Philadelphia statesman, author, and musician. He was an executor of Franklin's will and a beneficiary in it.

*Lent by the* FREE LIBRARY OF PHILADELPHIA. COLLECTION OF JOHN FREDERICK LEWIS

112. BENJAMIN RUSH (1746-1813). Engraved by EDWARD SAVAGE (1761-1817). Rush, a Philadelphia physician, dedicated his medical writings to Franklin and consulted him on scientific matters.

THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

## Notes on the Exhibition

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113. WILLIAM STRAHAN (1715-1785). Engraved by JOHN JONES (1740-1797) after Sir Joshua Reynolds. Strahan, king's printer and publisher of the London *Chronicle*, printed several of Franklin's articles. He and Franklin carried on a confidential correspondence over a period of years.

THE METROPOLITAN MUSEUM OF ART. GIFT OF  
GEORGIANA W. SARGENT

114. DR. JOHN FOTHERGILL (1712-1780). Engraved by VALENTINE GREEN (1739?-1813) after Gilbert Stuart. Fothergill allied himself with Franklin in an effort to avoid war with the American colonies. Franklin said of this Quaker physician, "*I think a worthier man never lived. He was a great doer of good.*"

*Lent by the* NEW YORK ACADEMY OF MEDICINE. JOHN  
A. FORDYCE COLLECTION

115. HENRY HOME, LORD KAMES (1696-1782). Engraved by HOLL. English, XVIII century. Lord Kames was a Scottish jurist and author. Franklin spoke of a visit to his home as "*six weeks of the densest happiness I have met with in any part of my life.*"

THE METROPOLITAN MUSEUM OF ART. HARRIS BRIS-  
BANE DICK FUND

116. GEORGE GRENVILLE (1712-1770). Engraved by JAMES WATSON (1739?-1790) after William Hoare. The Stamp Tax was enacted under Grenville's ministry. Franklin's convincing replies to Grenville's questions at the examination into the justice of the Stamp Act led to its repeal.

*Lent by the* YALE UNIVERSITY LIBRARY. MASON-  
FRANKLIN COLLECTION

117. NEVIL MASKELYNE (1732-1811). Engraved by EDWARD SCRIVEN (1775-1841) after Vanderburgh. Maskelyne was an astronomer and a fellow of the Royal Society, of which Franklin was a member.

*Lent by the* FREE LIBRARY OF PHILADELPHIA. COLLEC-  
TION OF JOHN FREDERICK LEWIS



## Benjamin Franklin and His Circle

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118. ADAM FERGUSON, LL.D. (1723-1816). Engraved by JOHN BEUGO (1759-1841) in 1790 after Sir Joshua Reynolds. Ferguson was long a friend of Franklin and his host on frequent occasions in Scotland. He held several professorships at the University of Edinburgh, moral philosophy, natural philosophy, and mathematics. In 1778 he was secretary to the British commissioners at Philadelphia.

*Lent by THE GROLIER CLUB*

119. DAVID HUME (1711-1776). Engraved by SIMON FRANÇOIS RAVENET (1721?-1774) after John Donaldson. Franklin was entertained on many occasions by this Scottish philosopher, who wrote to him, "*America has sent us many good things . . . but you are the first philosopher and indeed the first great man of letters for whom we are beholden to her.*"

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120. WILLIAM ROBERTSON, D.D. (1721-1793). Engraved by JOHN DIXON (1740?-1780?) after Sir Joshua Reynolds. Robertson was principal of Edinburgh University for thirty years. He was the author of an extremely interesting *History of America*. To Franklin, who frequently visited him in Scotland, he wrote, "*. . . every request from you, has with me the authority of a command.*"

*Lent anonymously*

121. JOHN DICKINSON (1732-1808). Engraving printed for and sold by R. Bell. Dickinson opposed the Declaration of Independence but later served in the Continental Army. Franklin published Dickinson's *Letters from a Farmer* in London in 1768 with a preface of his own.

*Lent anonymously*

122. SIR JOHN PRINGLE (1707-1782). Engraved by W. H. MOTE (working 1850) after Sir Joshua Reynolds. Sir



## Notes on the Exhibition

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John was Franklin's traveling companion in France during his first visit in 1767. He resigned the presidency of the Royal Society when the king resented his defense of Franklin's scientific theories.

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123. WILLIAM PITT, EARL OF CHATHAM (1708-1778). Engraved by CHARLES WILLSON PEALE (1741-1827) in 1769 after his own painting. See also no. 176.

*Lent anonymously*

124. WILLIAM PETTY, EARL OF SHELBURNE (1737-1805). Engraved by JAMES WARD (1769-1859) after Sir Joshua Reynolds. Lord Shelburne became first lord of the treasury on the death of Lord Rockingham. It was during his ministry that American independence was recognized. In 1782 he wrote to Franklin: "*I have had a high Opinion of the Compass of your Mind, and of your Foresight. I have often been beholden to both, and shall be glad to be so again, as far as is compatible with your situation.*" At the left is Lord Ashburton and in the middle is Colonel Isaac Barré.

*Lent anonymously*

125. JOHN HAWKESWORTH, LL.D. (1715?-1773). Engraved by JAMES WATSON (1739?-1790) in 1773 after Sir Joshua Reynolds. Franklin met the well-known editor and author at Lord Shelburne's and mentioned him affectionately in his letters.

*Lent by* JAMES S. BRADFORD

126. WILLS HILL, EARL OF HILLSBOROUGH (1718-1793). Engraved from the *London Magazine*, August, 1781. Lord Hillsborough denounced Franklin and refused his appointment as agent by the Massachusetts congress.

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## Benjamin Franklin and His Circle

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127. ALEXANDER WEDDERBURN, later BARON LOUGHBOROUGH (1733-1805). Engraved by HENRY HUDSON (working 1782-1793) in 1793 after Mather Brown. Wedderburn acted as council for the governor and lieutenant-governor of Massachusetts in the hearing of Franklin concerning the "Hutchinson affair." Franklin long remembered the vulgar abuse he was subjected to on that occasion.

*Lent anonymously*

128. EDMUND BURKE (1729-1797). Engraved by JAMES WATSON (1739?-1790) in 1770 after Sir Joshua Reynolds. Burke, a staunch champion of the Colonies, called Franklin "*the friend of the human race.*"

*Lent anonymously*

129. HORACE WALPOLE (1717-1797). Engraved by JAMES MCARDELL (1729?-1765) in 1757 after Sir Joshua Reynolds. The famous antiquarian and author remarked of Franklin's trial in the Hutchinson affair:

*"Sarcastic Sawney swol'n with spite and prate  
On silent Franklin poured his venal hate.  
The citizen philosopher, without reply,  
Withdrew, and gave his country liberty."*

*Lent by THE GROLIER CLUB*

130. GRANVILLE SHARP (1735-1813). Engraving. Sharp advocated the cause of the American colonies and worked with Franklin toward the abolition of slavery.

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131. RICHARD HOWE, EARL HOWE (1726-1799). Engraved by R. DUNKARTON (working 1770-1811) in 1794 after John Singleton Copley.

*Lent anonymously*



132. JOHN HANCOCK (1737-1793). Engraved by WILLIAM SMITH (working 1773-1776) after John Singleton Copley. Hancock was president of the Provincial Congress of Massachusetts when Franklin was agent for that state in London. From 1775 to 1777 he was president of the Continental Congress.

THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

133. CHARLES WATSON-WENTWORTH, MARQUIS OF ROCKINGHAM (1730-1782). Engraved by EDWARD FISHER (1730-1785) in 1774 after Sir Joshua Reynolds. Lord Rockingham was prime minister in 1765 and 1766 (when the Stamp Act was repealed) and again in 1782. He said of Franklin, "*I cannot refrain from paying my tribute of admiration to the vigor, magnanimity, and determined resolution of the Old Man.*"

*Lent anonymously*

134. DAVID HARTLEY, M. P. (1732-1813). Engraved by JAMES WALKER (1748-1819?) after George Romney. Hartley long deplored the madness of war, and in 1783 he assisted Franklin in drafting the treaty of peace between Great Britain and the United States. He and Franklin frequently corresponded concerning a reconciliation between the mother country and the Colonies.

*Lent by FRANKLIN BACHE*

135. THOMAS PAINE (inscribed "Edward Payne" in error) (1737-1809). Engraved by JAMES WATSON (1739?-1790) in 1783 after Charles Willson Peale. To Franklin, who gave him letters of introduction when he sailed from England to America, Paine wrote: "*I shall never forget the happiness I have enjoyed in knowing you intimately.*" Paine's writings, particularly *Common Sense*, *The Rights of Man*, and *The Age of Reason*, exerted a powerful influence during the Revolutionary period and the later XVIII century.

*Lent anonymously*



## Benjamin Franklin and His Circle

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136. SILAS DEANE (1737-1789). Engraved after Pierre Eugène Du Simitière (about 1736-1784). Deane, the first agent of the Colonies to France, hailed Franklin when he arrived in Paris as a fellow commissioner as "*the hero, and philosopher, and patriot, all united in this celebrated American.*"

THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

137. MARIE DE VICHY-CHAMROND, MARQUISE DU DEFAND (1697-1780). Engraved by CHARLES MICHEL GEOFFROY (1819-1883) after G. Staal. The marquise entertained Franklin three days after his arrival in Paris and reported his activity to Walpole, with whom she carried on a brilliant correspondence.

*Lent by the* FREE LIBRARY OF PHILADELPHIA. COLLECTION OF JOHN FREDERICK LEWIS

138. CHARLES GRAVIER, COMTE DE VERGENNES (1717-1787). Engraved by VINCENZIO VANGELISTI (1728-1798) after Antoine François Callet. Vergennes was minister of foreign affairs under Louis XVI from 1774 to 1787. He made it possible for Franklin to gain the financial and military support of France.

*Lent by* THE GROLIER CLUB

139. RALPH IZARD (1742-1804). Engraved by CHARLES JULIEN FÉVRET DE SAINT-MÉMIN (1770-1852). Izard was appointed American envoy to the Grand Duke of Tuscany but was never received at that court. He remained in Paris and when the treaty of alliance between France and America was framed he considered himself overlooked and became a bitter critic of Franklin.

*Lent by* YALE UNIVERSITY, GALLERY OF FINE ARTS. THE MABEL BRADY GARVAN COLLECTION

140. DAVID MURRAY, VISCOUNT STORMONT (1727-1796). Engraved from the *London Magazine*, 1780. Lord Stormont, who was British ambassador to France from 1772

## Notes on the Exhibition

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to 1778, opposed Franklin and remonstrated against the aid given to the Colonies. Franklin coined the phrase "a Stormont," meaning an untruth.

*Lent by* THE GROLIER CLUB

141. MRS. PATIENCE WRIGHT (1725-1786). Engraved from the *London Magazine*, 1775. Mrs. Wright was accused of being a spy because of the political information she sent Franklin. An exhibition of her works, held in 1778, included portraits of the king and queen. Her full-length portrait of Lord Chatham was placed in Westminster Abbey.

*Lent by* THE GROLIER CLUB

142. GEORGE LOUIS LE CLERC, COMTE DU BUFFON (1707-1788). Engraved by JEAN VICTOR DUPIN, *fils* (1718-after 1771), after François Hubert Drouais. It was the great naturalist who induced Dubourg to translate into French Franklin's letters on electricity.

*Lent by* THE GROLIER CLUB

143. ABBÉ ANDRÉ MORELLET (1727-1819). Engraved by JACQUES NÖEL MARIE FRÉMY (1782-1867) after Charles Nicolas Raphael Lafond. The noted political economist was one of Franklin's most frequent and devoted correspondents.

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144. DONATIEN LE RAY DE CHAUMONT. From a portrait by Robin. The generous aid which Chaumont gave to the American cause ultimately involved him in heavy debts. It was in a wing of his house that Franklin lived while in France.

*Lent by* THE GROLIER CLUB

145. DR. JOSEPH IGNACE GUILLOTIN (1738-1814). Engraved by FRANÇOIS BONNEVILLE, Paris. French, late

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XVIII century. Guillotin was appointed by the king to serve on a committee with Franklin to investigate Mesmer's theories of animal magnetism. His name was given to the instrument of execution, the guillotine, because he suggested its general use in executions.

*Lent by the MUSÉE CARNAVALET*

- 145A. ANTOINE LAURENT LAVOISIER (1743-1794). Engraved by PIERRE MICHEL ALIX (1752-1817). Franklin and Lavoisier were associated in the investigation of Mesmer's theory.

*Lent by the MUSÉE CARNAVALET*

146. DENIS DIDEROT (1713-1784). Engraved by BENOÎT LOUIS HENRIQUEZ (1732-1806) after Louis Michel Van Loo. During his residence in France Franklin was closely associated with the Encyclopedist group, of which Diderot and D'Alembert were the leaders.

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147. JEAN BAPTISTE BODONI (1740-1813). Engraved about 1800. In 1787 Franklin wrote to Bodoni, the famous Italian typographer, "*Your excellent Essai des Caractères de l'Imprimerie . . . is one of the most beautiful that Art has hitherto produced.*"

*Lent by the FREE LIBRARY OF PHILADELPHIA. COLLECTION OF JOHN FREDERICK LEWIS*

148. PIERRE AUGUSTIN CARON DE BEAUMARCHAIS (1732-1799). Engraved by JEAN MARIE DELATRE (1746-1845). At the beginning of the American Revolution Beaumarchais formed a company to finance and supply the Colonies before France openly declared war. His influence as courtier and author was of great service to the American cause.

*Lent anonymously*



149. HENRY LAURENS (1724-1792). Engraved by VALENTINE GREEN (1739-1813) after John Singleton Copley. Laurens was president of the Continental Congress in 1777 and 1778. Appointed an envoy to Holland in 1780, he sailed from Philadelphia but was captured at sea by the English. After fifteen months' imprisonment in the Tower of London he was released through Franklin's efforts. In 1782 he joined Franklin and the other peace commissioners in Paris.

THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

150. CALEB WHITEFOORD (1734-1810). Engraved by JOHN JONES (after 1740-1797) after Sir Joshua Reynolds. Whitefoord was secretary to the commission which concluded peace with the United States. His intimacy with Franklin he termed "*the Pride and Happiness of my Life.*" He commissioned Wright to paint Franklin's portrait, which he presented to the Royal Society.

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151. JEAN BAPTISTE CHARLES HENRI HECTOR, COMTE D'ESTAING (1729-1794). Painted and engraved by P. FREISLHEIN. French, XVIII century. In 1787 Franklin wrote to D'Estaing, "*I should have had an opportunity of showing some Marks of the Respect I bear and always shall for the generous Warrior, who fought and bled in the Cause of Liberty and my Country.*"

*Lent anonymously*

- 151A. CARDINAL DOMINIQUE DE LA ROCHEFOUCAULD, COMTE DE SAINT ELPIS (1713-1800). Engraved by DEJABIN. French, XVIII century. During his journey from Passy to Le Havre, en route to America, Franklin rested at the home of his friend the Cardinal de la Rochefoucauld, at Gaillon.

*Lent by the* MUSÉE CARNAVALET

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152. BENJAMIN WEST (1738-1820). Engraved by THOMAS HOLLOWAY (1748-1827) after a self-portrait. West was historical painter to George III and president of the Royal Academy in 1792. Despite his affiliation with the British Crown he and Franklin remained warm personal friends.

THE METROPOLITAN MUSEUM OF ART. HARRIS BRISBANE DICK FUND

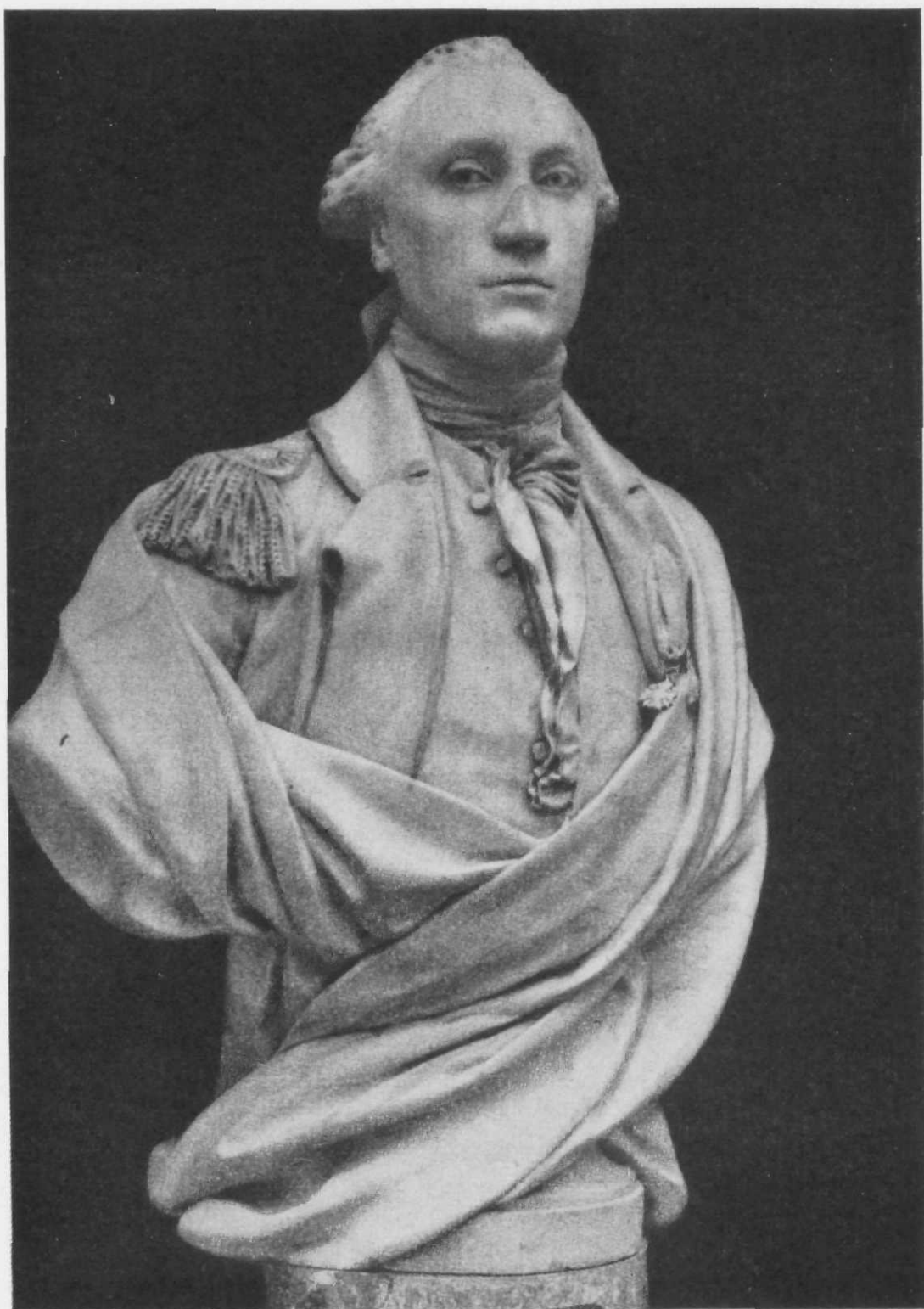
### C. Sculpture

153. MARIE JEAN GILBERT MOTIER, MARQUIS DE LAFAYETTE (1757-1834), by JEAN ANTOINE HOUDON (about 1741-1828). Marble bust. Franklin recommended Lafayette to Washington as "*a young nobleman of great expectations and exceedingly beloved.*" On returning to France Lafayette constantly attended Franklin during the negotiations for peace. The present bust is one of two executed at the order of the Commonwealth of Virginia in recognition of Lafayette's efforts at Yorktown. (*Illus.*)

*From the CAPITOL AT RICHMOND, VIRGINIA. Lent by the COMMONWEALTH OF VIRGINIA*

154. MARIE JEAN ANTOINE CARITAT, MARQUIS DE CONDORCET (1743-1794), by HOUDON. Marble bust, signed: houdon fecit 1785. The famous philosopher and mathematician Condorcet addressed Franklin with affection and respect as "the modern Prometheus" and Franklin called him "my dear and illustrious confrère." As perpetual secretary of the Academy of Sciences he frequently sought Franklin's advice in scientific matters and on the occasion of Franklin's death delivered a reverent eulogy before the academy. This bust was acquired from the home of La Rochefoucauld, an intimate friend of Franklin, and presented to the American Philosophical Society in 1819. (*Illus.*)

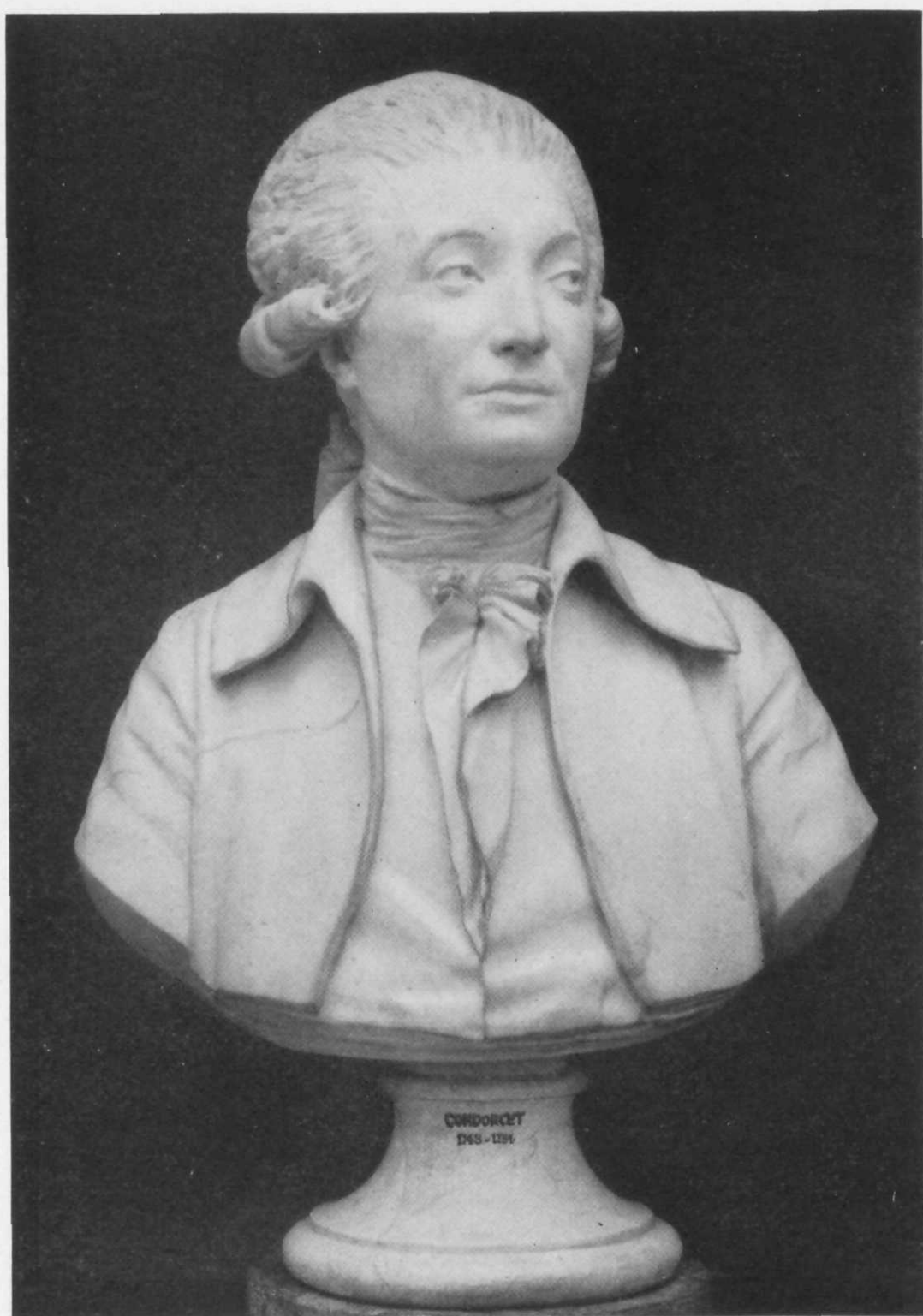
*Lent by the AMERICAN PHILOSOPHICAL SOCIETY*



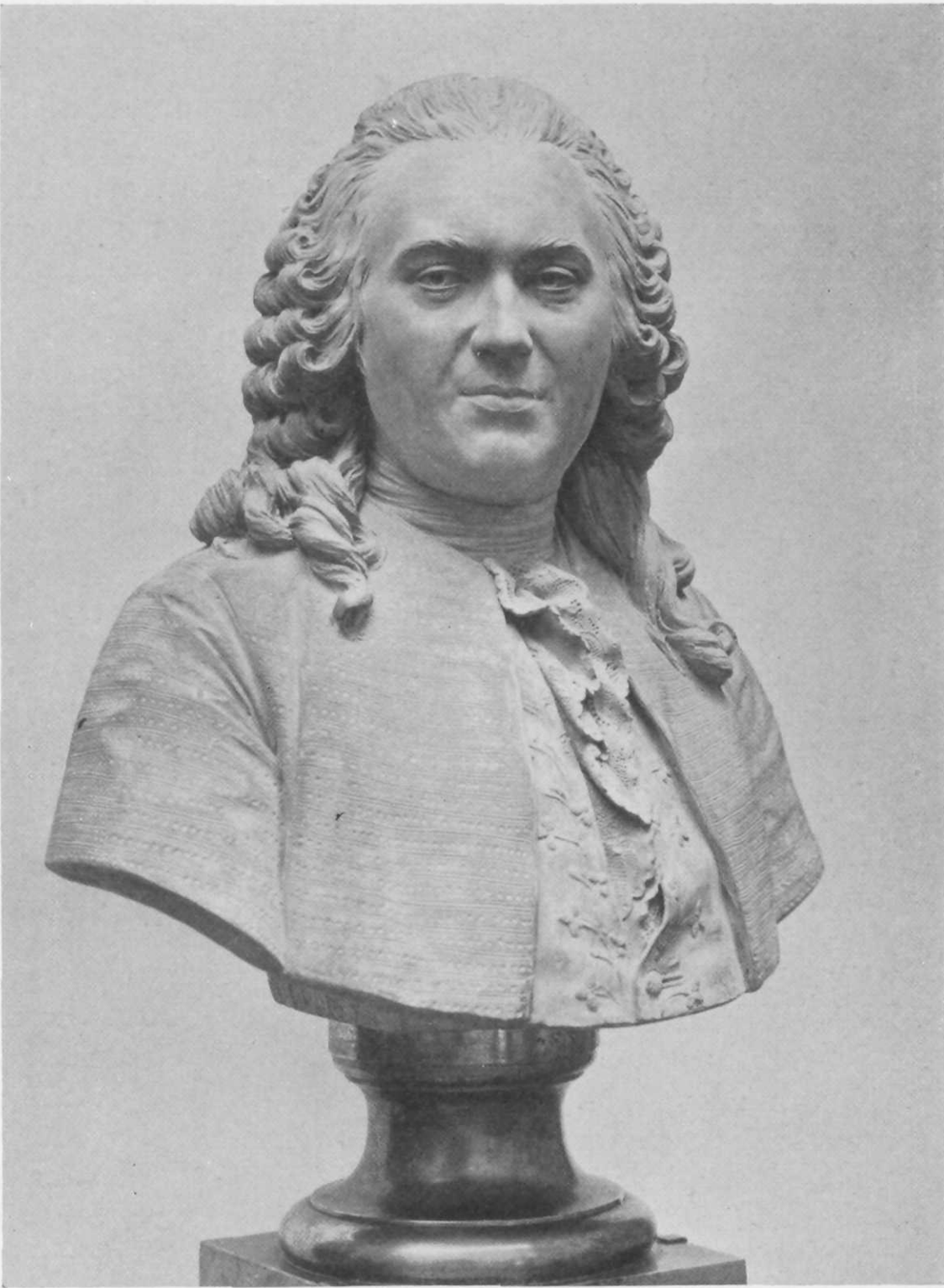
*Reproduced from F. H. Taylor, Houdon in America.*

[ No. 153 ]





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[ No. 155 ]

## Benjamin Franklin and His Circle

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155. ANNE ROBERT JACQUES TURGOT, BARON DE L'AULNE (1727-1781), by HOUDON. Terracotta bust. As minister of finance under Louis XVI Turgot advised against participation in the American Revolution, but he remained a friend of Franklin and an advocate of American freedom. In 1776 he was removed from office because of his unpopular if sound economic policy. (*Illus.*)  
*Lent by the MUSEUM OF FINE ARTS, BOSTON*

156. ANTOINE LAURENT LAVOISIER (1743-1794). Plaster medallion, painted black. French, late XVIII century. Lavoisier, the founder of modern chemistry, was the greatest scientist in France in the eighteenth century. He corresponded with Franklin and consulted him on scientific matters.  
*Lent by the AMERICAN PHILOSOPHICAL SOCIETY*

157. JEAN FRANÇOIS MARIE AROUET, called VOLTAIRE (1694-1778), by HOUDON. Painted plaster bust. When Franklin and Voltaire were present at a meeting of the Academy of Sciences the audience insisted that they embrace, whereupon they were hailed as Solon and Sophocles.  
*THE METROPOLITAN MUSEUM OF ART. J. PIERPONT MORGAN COLLECTION*

158. JOHN PAUL JONES (1747-1792), by HOUDON. Original plaster bust, modeled in 1781. Signed: houdon f. As commander of the American squadron in European waters, Jones was subject to Franklin's instructions. His acknowledgment of one order reads: "... *your liberal and noble minded instructions would make a coward brave. You have called up every sentiment of public virtue in my breast and it shall be my pride and ambition in the strict pursuit of your instructions to deserve success.*" Jones named his famous frigate Bon Homme Richard, in honor of Franklin's Poor Richard. He ordered eight copies of this bust by Houdon for distribution among his friends. (*Illus.*)  
*Lent by the NATIONAL ACADEMY OF DESIGN*





[ No. 158 ]

## Benjamin Franklin and His Circle

### D. Ceramics<sup>1</sup>

159. WILLIAM FRANKLIN (1731-1813). Wedgwood medallion. Jasper. Mark: WEDGWOOD. In 1757 William accompanied his father to London, where he studied at the Middle Temple and was admitted to the bar. In 1763, through Franklin's friendship with Lord Bute, he was appointed governor of New Jersey. His later espousal of the side of the Crown brought about an estrangement with his father which was never healed. Franklin wrote that nothing "*had ever affected him with such keen sensations as to find himself deserted in his old age by his only son; and not only deserted, but to find him taking up arms against him in a cause wherein his own good fame, fortune and life were all at stake.*"<sup>2</sup> (Illus.)
160. WILLIAM TEMPLE FRANKLIN (1760-1823). Wedgwood medallion. Jasper. Mark: WEDGWOOD. William Temple Franklin, son of William Franklin, was his grandfather's secretary for nine years in Paris. Franklin's affection for him was tersely expressed in a letter<sup>3</sup> dated Passy, June 3, 1779, to Sarah Franklin Bache—written at the time when a dastardly attempt was being made by certain of his fellow commissioners, jealous of Franklin's position with the French Government, to weaken the confidence of Congress in their illustrious agent: "*The project you mention, of removing Temple from me was an unkind one. To deprive an old man, sent to serve his country in a foreign one, of the comfort of a child to attend him, to assist him in health and take care of him in sickness would be cruel, if it was practicable. In this case it could not be done; for, as the pretended suspicions of him are groundless, and his behaviour in every respect unexceptionable, I should not part with the child, but with the employment.*" (Illus.)

<sup>1</sup> Unless otherwise stated the objects in this group have been lent by R. T. H. Halsey.

<sup>2</sup> Russell, *Benjamin Franklin*, p. 250.

<sup>3</sup> Smyth, *Writings*, vol. VII, p. 348.





[ Nos. 160, 161 ]      [ Nos. 159, 162 ]



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161. JOHN STUART, EARL OF BUTE (1713-1792). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. Lord Bute was long excoriated in England and America by the Whigs as the power behind the throne and the originator of the various measures which brought about the American Revolution. Franklin, who admired him greatly as a patron of letters, did not subscribe to this view. (Illus.)
162. SAMUEL MORE (1725-1799). Wedgwood medallion. Basalt. Mark: WEDGWOOD & BENTLEY. More, a skillful gem engraver and die sinker, was for thirty years secretary of the Society for the Encouragement of Arts, Manufactures, and Commerce (see p. 16). (Illus.)
- 163-165. JOSIAH WEDGWOOD (1730-1795). Medallions. No. 163 is basalt on jasper, marked WEDGWOOD & BENTLEY; it was made from the plaster mold no. 164. No. 165 is jasper, marked WEDGWOOD. Wedgwood frequently visited his partner, Thomas Bentley, in London, and it was there that he probably first met Franklin. He had long been a strong American sympathizer. From a letter to Bentley, dated May 20, 1767, we learn that Wedgwood recognized at this early date that the preliminary skirmishes of the battle in defense of the British constitution were taking place in America. "*Mr. Greenville & his party,*" he wrote, "*seem determin'd to Conquer England in America, I believe. If the Americans do not comply with their demands respecting the quartering of soldiers, the Alternative, I am told, is to be, The suspension of the Legislative power in America. I tell them the Americans will then make Laws for themselves & if we continue our Policy—for us too in a very short time.*" (No. 165 illus.)
- 166, 167. THOMAS BENTLEY (1731-1780). Wedgwood medallions. No. 166 is basalt, unmarked; no. 167 is basalt on jasper, marked WEDGWOOD & BENTLEY. Bentley often entertained Franklin at his house in London. Though but meager information has come to light in regard to their association, we know that they had much



[ Nos. 166, 169 ]

[ Nos. 165, 168 ]

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in common. They moved in the same literary and scientific circles and belonged to the same clubs. Their religious and political views were similar, and both wrote freely for the press. Bentley was long an outspoken opponent of the government's American policy. (No. 166 illus.)

168. THE RATTLESNAKE. Wedgwood seal. No mark. Perhaps Bentley's knowledge of a symbol first suggested by Franklin in 1754 caused him to urge Wedgwood to issue this tiny intaglio seal with a rattlesnake and the legend DON'T TREAD ON ME in sharply cut, microscopic letters. The wax original was cautiously acknowledged to Bentley from Etruria, August 8, 1777, "*The Rattlesnake is in hand; I think it will be best to keep such unchristian articles for Private Trade.*" (Illus.)

169, 170. THE SLAVE IN CHAINS. Wedgwood medallion and seal. No mark. No. 169 is jasper; no. 170 basalt, intaglio. In February, 1789, Wedgwood sent Franklin a parcel of the medallions, which had been designed by his veteran modeler, William Hackwood, for the seal of the Society for the Abolition of Slavery. "*I embrace the opportunity . . . to enclose for the use of yourself and friends—a few Cameos on a subject which I am happy to acquaint you is daily more and more taken possession of Men's minds on this side of the Atlantic as well as with you. It gives me great pleasure to be embarked on this occasion in the same great & good cause with yourself, and I ardently hope for the final completion of our wishes. . . .*" Franklin recognized the propaganda value of the gift, saying in his letter<sup>4</sup> of May 15, "*I am distributing [them] among my Friends; in whose Countenance I have seen such marks of being affected by contemplating the Figure of the Suppliant (which is admirably executed) that I am persuaded it may have an effect equal to that of the best written pamphlet in procuring favour to those oppressed People.*" (No. 169 illus.)

<sup>4</sup> The Museum is obliged for this letter, and for other assistance, to John Cook, Esq., Librarian of the Wedgwood Museum at Etruria.



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171. ALTERNATE DESIGN TO THE SLAVE IN CHAINS for the seal of the Society for the Abolition of Slavery. Wax. Modeled by William Hackwood.
172. DR. HENRY PEMBERTON (1694-1771). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. Franklin made the acquaintance of Pemberton, who was later Gresham Professor of Physics, on his first visit to London and noted in the *Autobiography*,<sup>5</sup> "*Lyons, too, introduced me to Dr. Pemberton, at Batson's Coffee-house, who promis'd to give me an opportunity, some time or other, of seeing Sir Isaac Newton, of which I was extreamly desirous; but this never happened.*" (Illus.)
173. SIR HANS SLOANE (1660-1753). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. In 1725, Franklin records,<sup>6</sup> "*Sir Hans Sloane . . . came to see me, and invited me to his house in Bloomsbury Square, where he show'd me all his curiosities.*" Sir Hans Sloane's collections of pictures, prints, drawings, coins, medals, manuscripts, etc., became in 1753 the nucleus of the British Museum. (Illus.)
174. WILLIAM PENN (1644-1718). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. A portrait based on a little ivory bust carved by Sylvanus Bevan, Quaker apothecary. The story of this bust is graphically told by Franklin in a letter<sup>7</sup> to Lord Kames headed London, January 3, 1760. (Illus.)
175. JAMES STUART (1713-1788). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Stuart was co-author with Nicholas Revett of a magnificent work, *The Antiquities of Athens*, and probably met Franklin in 1758, when Franklin entered an advance subscription for this great

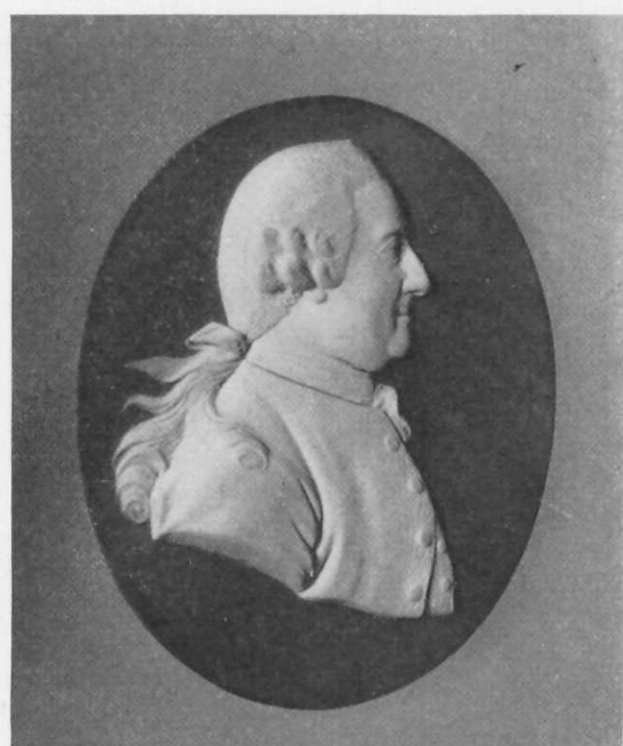
<sup>5</sup> Smyth, *Writings*, vol. I, p. 278.

<sup>6</sup> *Ibid.*, vol. I, pp. 278 f.

<sup>7</sup> *Ibid.*, vol. IV, p. 5.



[ Nos. 172, 174 ]      [ Nos. 173, 175 ]



[ Nos. 176, 179 ] [ Nos. 177, 180 ]



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volume. They belonged to the same club, and together with Sir Joseph Banks (no. 207), Daniel Charles Solander (no. 195), and Thomas Bentley (nos. 166, 167) hired a chapel for the first deist church in England. (*Illus.*)

176. WILLIAM PITT, EARL OF CHATHAM (1708-1778). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. A portrait modeled by John Flaxman in 1778. After listening to a slanderous attack made on Franklin in the House of Lords by the Earl of Sandwich, Pitt denounced the speaker in no uncertain terms, praising Franklin as "*one, he was pleas'd to say, whom all Europe held in high Estimation for his Knowledge and Wisdom, and rank'd with our Boyles and Newtons; who was an Honour not to the English Nation only, but to Human Nature.*"<sup>8</sup> (*Illus.*)

177. WILLIAM PITT. Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. An earlier portrait than the preceding, after a medal issued in 1766 following the repeal of the Stamp Act, when the London press was crediting the measure to Pitt. The medal bore the legend THE MAN WHO HAVING SAVED THE PARENT PLEADED WITH SUCCESS FOR HER CHILDREN. (*Illus.*)

178. WILLIAM PITT, EARL OF CHATHAM. Porcelain statuette. English (Chelsea-Derby), about 1775.  
*Lent anonymously*

179. JOHN MONTAGU, EARL OF SANDWICH (1718-1792). Wedgwood medallion. Jasper. Mark: WEDGWOOD. It was Lord Sandwich who accused Franklin in the House of Lords of having originated Lord Chatham's plan for healing the differences between England and the American colonies. To quote Franklin's own words—Lord Sandwich said that "*it appear'd to him rather the Work of some American; and turning his Face toward me, who was leaning on the Bar, said, he fancied he had in his Eye the*

<sup>8</sup> Smyth, *Writings*, vol. VI, p. 370.

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*Person who drew it up, one of the bitterest and most mischievous Enemies this Country had ever known."*<sup>9</sup> (Illus.)

*Lent by the WEDGWOOD MUSEUM*

180. WILLIAM PITT (1759-1806). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Franklin often visited the Earl of Chatham at his house at Hayes, and the younger Pitt, in his sixteenth year, was present at their conferences. He assisted his father in the preparation of the important speeches, delivered in the House of Lords, upon which the fate of the empire was depending—a great political education for the boy who was to become prime minister of England at the age of twenty-three. (Illus.)

181. GENERAL SIR JEFFREY AMHERST, later BARON AMHERST (1717-1797). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Amherst was governor general of British North America in 1761 and acting commander-in-chief of the British army from 1772 to 1782. Franklin dined with him in New York in 1763. Amherst earnestly advised against the passage of the Stamp Act and in a personal interview with George III "gave for an answer that he could not bring himself to command against the Americans, to whom he had been so much obliged."<sup>10</sup>

*Lent from THE DAVID DAVIS COLLECTION*

182. GENERAL SIR JEFFREY AMHERST. Glass-paste medallion made by JAMES TASSIE (1735-1799). (Illus.)

183. CHARLES PRATT, BARON CAMDEN (1714-1794). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. Franklin visited Lord Camden in 1775 both at his house in London and at his country place at Chislehurst. "We had," wrote Franklin,<sup>11</sup> "that Afternoon and Evening a great deal of conversation on American Affairs, concerning which he was very inquisitive, and I gave him the best In-

<sup>9</sup> *Ibid.*, vol. VI, pp. 368 f.

<sup>10</sup> Walpole, *Journal of the Reign of King George III*, vol. I, p. 459.

<sup>11</sup> Smyth, *Writings*, vol. VI, pp. 351 f.

## Benjamin Franklin and His Circle

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*formation in my Power. I was charm'd with his generous and noble Sentiments; and had the great Pleasure of hearing his full Approbation of the Proceedings of the Congress, the Petition &c. &c., of which, at his Request, I afterwards sent him a Copy.'* (Illus.)

184. CHARLES LENNOX, DUKE OF RICHMOND (1735-1806). Wedgwood medallion. Jasper. No mark. Richmond was long the minority leader in the House of Lords. When Franklin protested against Parliament's treatment of Boston, Richmond "*spoke warmly for Boston and said 'they would be in the right to resist if punished unheard, and if they did resist he would wish them success.'*"<sup>12</sup> (Illus.)

185. GENERAL ROBERT MONCKTON (1726-1782). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Monckton was second in command to Wolfe at Quebec and Governor of New York from 1761 to 1765. Franklin notes dining in London in 1768 "*with General Monckton, Major Gates, Colonel Lee, and other officers who have served in and are friends of America.*"<sup>13</sup> Monckton refused a command in America during the Revolution. (Illus.)

186. JONATHAN SHIPLEY (1714-1788), BISHOP OF ST. ASAPH. Wedgwood medallion. White composition. No mark. It was "*in the sweet air of Twyford,*" the country seat of "*the good Bishop,*" as Franklin was pleased to style him, that Franklin, harassed by political strife, was wont to find greatly needed peace and quiet and to bask in the friendship of the Shipley family. Much of the *Autobiography* was written during a three weeks' visit to Twyford in 1771. (Illus.)

*Lent by the WEDGWOOD MUSEUM*

187. RALPH GRIFFITHS (1720-1803). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Griffiths, a strong Whig and

<sup>12</sup> Walpole, *Journal of the Reign of King George III*, vol. I, p. 364.

<sup>13</sup> Smyth, *Writings*, vol. V, pp. 117 f.





[ Nos. 182, 184 ]

[ Nos. 183, 185 ]

## Benjamin Franklin and His Circle

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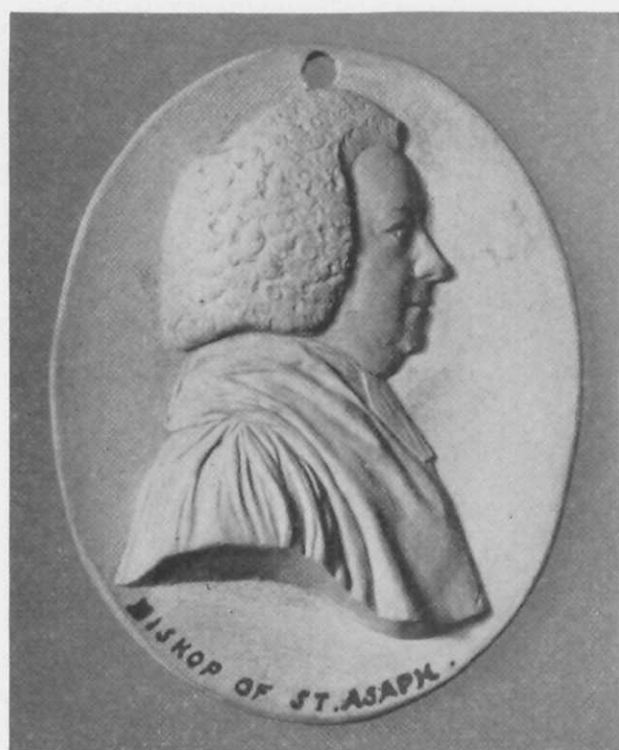
a good friend of Franklin, was for over fifty years editor of the *London Monthly Review*, to which Thomas Bentley was a frequent contributor. In reviewing<sup>14</sup> a certain political pamphlet at Griffiths' request Bentley wrote with reference to Franklin "*that if the early and repeated representations of this truly great and enlightened mind had been attended to as they ought to have been we should not now have been lamenting the loss of thousands of men, and millions of wealth and trembling with apprehension of the approaching dissolution of the British Empire.*" (Illus.)

188. ADAM SMITH (1723-1790). Wedgwood medallion. Jasper. Mark: WEDGWOOD. The friendship between Franklin and Smith dated from a supper party given in honor of Franklin in 1759 in Edinburgh by Dr. William Robertson. They met later at the house of Franklin's intimate friend William Strahan, publisher of the *London Chronicle*, to whom Smith was bringing his nearly completed manuscript of *An Inquiry into the Nature and Causes of the Wealth of Nations*. (Illus.)

189. ERASMUS DARWIN (1731-1802), physician, scientist, botanist, and poet, known as the Sage of Litchfield; grandfather of Charles Darwin. Wedgwood medallion. Jasper. Mark: WEDGWOOD. The friendship between Franklin and Darwin was cemented when Franklin visited Litchfield in 1771. Darwin's sincere admiration for Franklin was expressed in a letter<sup>15</sup> dated May 29, 1787: "*While I am writing to the Philosopher & a friend, I cannot forget that I am also writing to the greatest Statesman of the present or perhaps any century, who spread the contagion of Liberty among his countrymen; & like the greatest man of all antiquity, the leader of the Jews, delivered them from the House of Bondage and the scourge of oppression.*" (Illus.)

<sup>14</sup> *Monthly Review*, February, 1778.

<sup>15</sup> P. L. Ford, *The Many-sided Franklin*, p. 387.



[ Nos. 186, 188 ]      [ Nos. 187, 189 ]



## Benjamin Franklin and His Circle

190, 191. THE REVEREND DOCTOR JOSEPH PRIESTLEY (1733-1804). Wedgwood medallions. Jasper. Mark: WEDGWOOD. Franklin and Priestley met in London in 1765 "*at the House of a philosophical friend.*" Franklin introduced Priestley, a non-conformist minister, into scientific circles and made him a man of science.<sup>16</sup> It was on Franklin's urge and with his sympathy that Priestley undertook to write the story of electricity. From writing about the discoveries of others he began seriously to experiment himself and made many important discoveries in pneumatic chemistry, the most important being dephlogisticated air (oxygen). Priestley stated that when he was in London scarcely a day passed when he and Franklin did not meet. He was a member of the "*club of honest Whigs*" and with Edmund Burke accompanied Franklin to his baiting by Wedderburn before the Privy Council in 1774. On Franklin's last day in England in the spring of 1775 Priestley was with him, receiving instructions as to what should be sent to the London press.

(No. 190 illus.)

192. CHARLES JAMES FOX (1749-1806). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Fox (who boasted in the House of Commons that when he was in Paris in 1776 "*Dr. Franklin honored me with his intimacy*"<sup>17</sup>) "*constantly, or at least usually, wore in the House of Commons a blue frock coat and a buff waistcoat . . . nor ought it to be forgotten, that these colours . . . then constituted the distinguishing badge or uniform of Washington and the American Insurgents.*"<sup>18</sup>

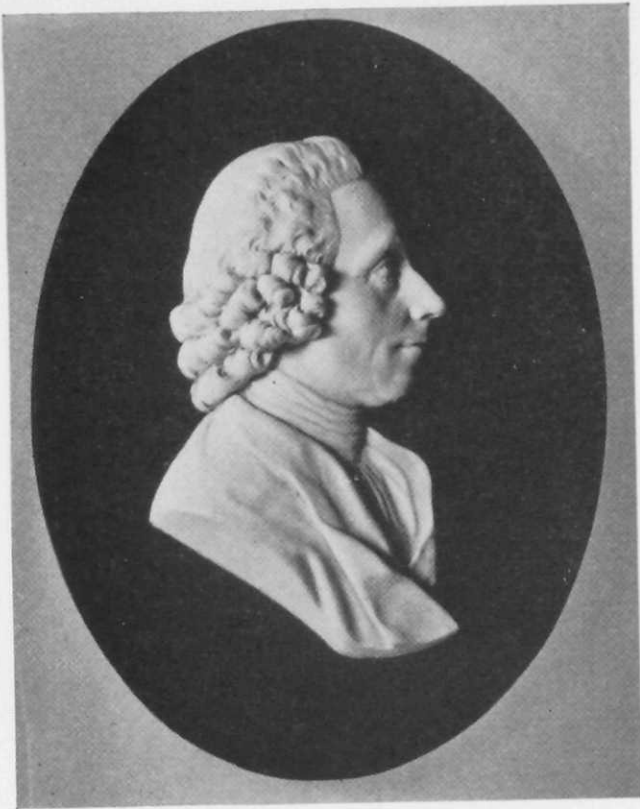
(Illus.)

193-195. CAPTAIN JAMES COOK (1728-1779) and DANIEL CHARLES SOLANDER (1736-1782). Wedgwood medallions. Jasper. Nos. 193, 195 are marked WEDGWOOD & BENTLEY; no. 194 is marked WEDGWOOD. The famous

<sup>16</sup> Anne Holt, *Life of Joseph Priestley*.

<sup>17</sup> James Parton, *Life and Times of Benjamin Franklin*, vol. II, p. 218.

<sup>18</sup> N. W. Wraxall, *Historical Memoirs of My Own Time* (1904 ed.), p. 338.



[ Nos. 190, 195 ] [ Nos. 192, 193 ]



## Benjamin Franklin and His Circle

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explorer and the botanist, just returned (1771) from their first voyage around the globe, were members of the circle in which Franklin moved in London. Franklin noted Solander's assistance in the unsuccessful large-scale experiment he made at Portsmouth in the hope of lessening the power of breaking surf by the spreading of oil on the water. In 1779 Franklin's letters of instructions<sup>19</sup> to the captains of American armed vessels, requesting a safe conduct for the ship "*under the Conduct of that most celebrated Navigator and Discoverer Captain Cook*," brought him one of the gold medals struck in honor of Captain Cook by the Royal Society.

(Nos. 193, 195 illus.)

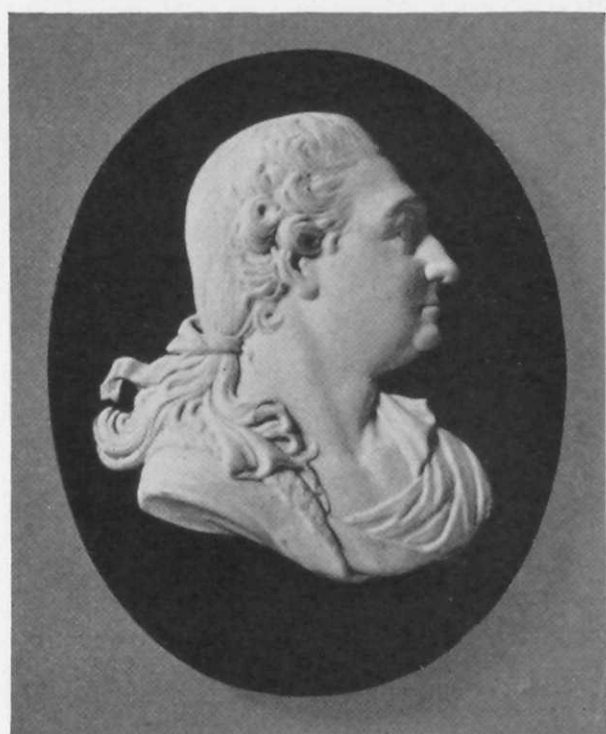
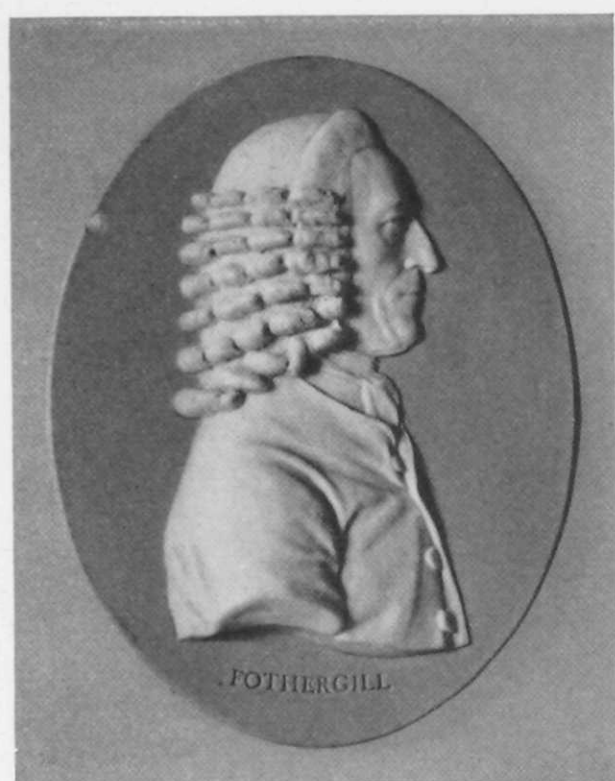
196. DR. JOHN FOTHERGILL (1712-1780). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Dr. Fothergill was a well-known Quaker physician of London; in 1751 he wrote the preface to *Experiments and Observations on Electricity Made at Philadelphia in America by Mr. Benjamin Franklin*, a series of letters from Franklin to a London scientist, Peter Collinson (1694-1768). It was in recognition of these letters that the Royal Society awarded Franklin its Copley gold medal in 1753. Franklin and Fothergill became intimate in 1757 and later on were regular attendants at the "*club of honest Whigs*," which met on alternate Thursday evenings. Fothergill was essentially a man of peace. His part in the negotiations in 1775 to avert the threatened break between the Colonies and the mother country is a matter of record.<sup>20</sup>  
(Illus.)

- 197, 198. RICHARD HOWE, VISCOUNT HOWE (1726-1799). Wedgwood medallions. Jasper. Mark: WEDGWOOD. Lord Howe's meetings with Franklin at his sister's house in last attempts to avoid the impending break between England and the American colonies and his correspondence with Franklin testify to his esteem for Franklin.

<sup>19</sup>Smyth, *Writings*, vol. VII, p. 242.

<sup>20</sup>R. H. Fox, *Dr. John Fothergill and His Friends*.





[ Nos. 196, 199 ]

[ Nos. 197, 200 ]

## Benjamin Franklin and His Circle

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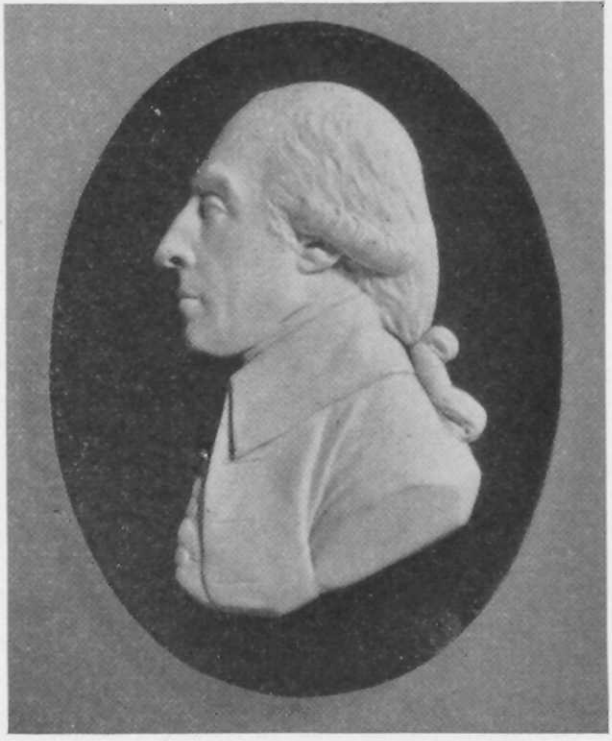
Franklin's expressed willingness to accompany Lord Howe to America in 1775 as private secretary, provided he go as High Commissioner to negotiate a settlement of the American grievances, evidenced liking for and confidence in this great English admiral. (No. 197 illus.)

199. DAVID GARRICK (1717-1779). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. Garrick and Franklin were both house guests of Lord Shelburne at Bowood, in April, 1772, when Franklin performed his memorable experiment in calming water with oil. Shortly after Franklin had returned to Philadelphia Garrick arranged, on April 27, 1763, "*a benefit for the colleges of Philadelphia and New York at the Theater Royal in Drury Lane.*" (Illus.)

200. LORD NORTH (1732-1792). Wedgwood medallion. Jasper. Mark: WEDGWOOD. From 1770 to 1782 Lord North was nominally prime minister. He and Franklin disliked each other heartily, but in 1773 Franklin journeyed from London to Oxford (which had honored him with the degree of Doctor of Civil Law in 1762) to attend the installation of Lord North as chancellor of the university and on this occasion stayed with Lord North and his family under the hospitable roof of Lord le Despencer's beautiful house at West Wycombe (no. 285). (Illus.)

201. JAMES WATT (1736-1819). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. Watt and Franklin must have been well known to each other, though there is no record that they actually met. In the days of the experiments which were to make the steam engine practical the oft disheartened Watts found his greatest encourager in Dr. William Small, Jefferson's loved mentor at William and Mary College. In 1765 Franklin wrote to Matthew Bolton at Birmingham (later Watt's partner in the manufacture of the steam engine), introducing Dr.





[ Nos. 201, 203 ]      [ Nos. 202, 204 ]



## Benjamin Franklin and His Circle

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Small and describing him as “*an ingenious philosopher and most worthy honest man.*” Franklin’s interest in the experiments then being made in steam engines was such that in 1766 Bolton forwarded his own model of a “fire-engine” to him at London for criticism and suggestions. (Illus.)

202. DR. JOSEPH BLACK (1728-1799). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Dr. Black’s experiments in the latent heat of water gave James Watt his first impulse for the development of the steam engine and formed the basis of modern thermal science. Franklin in the *Autobiography* notes meeting Dr. Black in Scotland at various times. (Illus.)

203. SIR WILLIAM HERSCHEL (1738-1822). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Franklin’s deep interest in astronomy is brought to mind by this finely modeled medallion of his friend and correspondent. On the field John Flaxman fittingly showed Herschel’s recent discovery (1781) of the planet Uranus moving outside the orbit of Saturn. The medallion recalls the facetious and widely circulated remark<sup>21</sup> of Dr. Matthew Turner (surgeon, chemist, classical scholar, and the man who first introduced Wedgwood to Bentley) that “*George III might console himself on the loss of his American Colonies as Herschel had just discovered a world in Nubibus which he had named Georgium sidus.*” This name, however, was not long accepted by astronomers. (Illus.)

204. SIR WILLIAM HAMILTON (1730-1803). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. This distinguished antiquarian, for thirty-six years British envoy to the Kingdom of Naples, was one of Franklin’s correspondents. Many of the objects from Hamilton’s collection of classical antiquities found a permanent home in the British Museum. (Illus.)

<sup>21</sup> James Boardman, *Bentleyana: a Memoir of Thomas Bentley*, p. 9.

205. SIR JOSHUA REYNOLDS (1723-1792). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Reynolds was a political confidant of Edmund Burke and must have known Franklin, as they had many close friends in common. According to James Northcote, who was Reynolds' biographer, the artist's heart was so wrapped up in the American cause that in the early days of the Revolution he almost went into a state of melancholia. The quality of his work fell off, and it was not until after Burgoyne's surrender that his brush regained its former skill.

(*Illus.*)

206. BENJAMIN WEST (1738-1820). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Franklin's long friendship with Benjamin West began in Philadelphia, and when West went to London Franklin's letters of introduction helped him to become established. Franklin acted as godfather to West's youngest son and, notwithstanding West's very close relation to George III, corresponded with him on terms of the greatest intimacy.

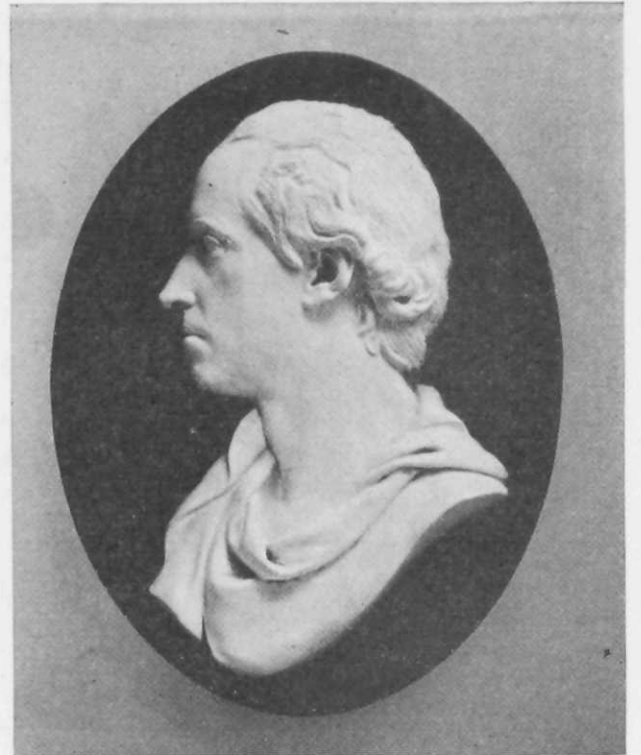
(*Illus.*)

207. SIR JOSEPH BANKS (1743-1820). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Sir Joseph was president of the Royal Society from 1778 until his death. Franklin and he were intimate friends and during Franklin's stay in France they carried on an extensive correspondence. It was in a letter to Banks that Franklin wrote, "*In my opinion there was never a good war, or a bad peace.*"

(*Illus.*)  
THE METROPOLITAN MUSEUM OF ART

208. EDMUND BURKE (1729-1797). Glass-paste medallion by JAMES TASSIE (1735-1799). Burke was closely associated with Franklin, who wrote<sup>22</sup> him on May 15, 1775, shortly after returning to Philadelphia: "*You will see by the papers, that General Gage called his assembly to propose Lord North's pacific plan; but before they could meet, drew the sword and began the war. His troops made a most vigorous retreat—twenty miles in three hours—scarce to be*

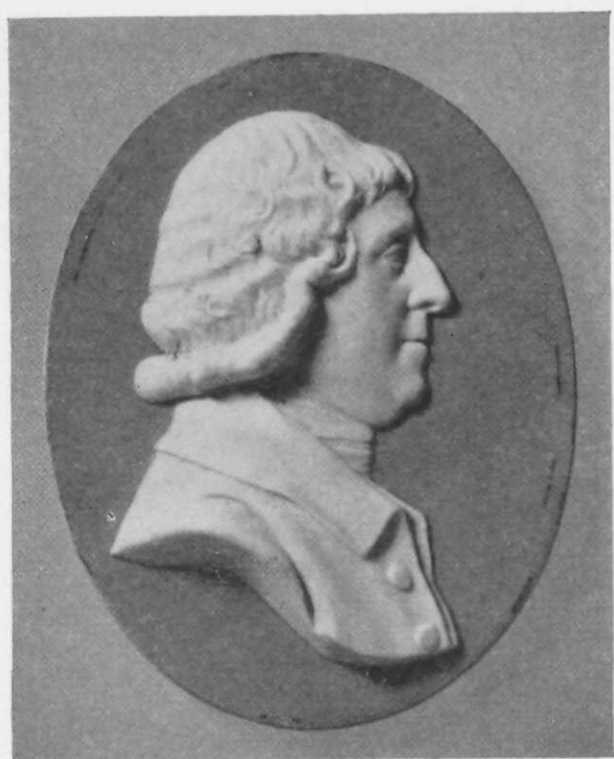
<sup>22</sup> John Drinkwater, *Charles James Fox*, p. 119.



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[ Nos. 206, 208 ]





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## Benjamin Franklin and His Circle

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*paralleled in history; The feeble Americans who pelted them all the way, could scarce keep up with them."* (Illus.)

- 209, 210. GEORGE III (1738-1820). Wedgwood medallions. Jasper. Mark: WEDGWOOD. The king was Franklin's bitter enemy, yet in 1782 he wrote<sup>23</sup> Lord Shelburne: "*I am sorry to say it but from the beginning of the American troubles to the retreat of Mr. Fox this country has not taken any but precipitate steps whilst caution and system have been those of Dr. Franklin, which is explanation enough of the causes of the present difference of situation.*" (No. 209 illus.)

- 211, 212. THE PRINCE OF WALES, afterwards GEORGE IV (1762-1830). Wedgwood medallions. Mark: WEDGWOOD. No. 211 is jasper, no. 212 basalt. The prince was in active opposition to his father's American policy. It was reported that he had been "*caught by his mother reading Dr. Franklin's pamphlet 'Common Sense' in a corner of the Palace and stoutly refused to confess how it came into his possession.*"<sup>24</sup> (No. 211 illus.)

213. GRANVILLE LEVESON-GOWER, EARL GOWER (1721-1803), president of the Privy Council. Wedgwood medallion. Jasper. Mark: WEDGWOOD. Gower presided at the meeting at which Wedderburn so bitterly attacked Franklin. This great English nobleman loyally supported his king against his own better judgment until 1779, when he handed in his resignation "*and seized the first opportunity of letting his brother peers into his confidence. He had presided (as he told the House of Lords) for some years at the Council Table, and had seen such things pass there of late as no man of honour and conscience could any longer sit there.*"<sup>25</sup> (Illus.)

<sup>23</sup> Bernard Faÿ, *Franklin, the Apostle of Modern Times*, p. 471.

<sup>24</sup> George O. Trevelyan, *The American Revolution*, part II, vol. I, p. 152. Paine's pamphlet was long attributed to Franklin.

<sup>25</sup> *Idem*, *George III and Charles James Fox*, vol. II, p. 334.

## Notes on the Exhibition

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214. WILLIAM MURRAY, BARON MANSFIELD (1705-1793). Glass-paste medallion by JAMES TASSIE (1735-1799). Although he was a great jurist and impartial judge Lord Mansfield was an inveterate enemy of Franklin. On hearing of the destruction of Mansfield's London house during the Anti-Catholic riots in 1780, Franklin wrote<sup>26</sup>:  
*"If they had done no other Mischief, I would have more easily excused them, as he has been an eminent Promoter of the American War, and it is not amiss that those who have approved the Burning of our poor People's Houses and Towns should taste a little of the Effects of Fire themselves."*  
(*Illus.*)
- 215, 216. WILLIAM STUKELEY (1687-1765). Wedgwood medallions. No. 215 is jasper, marked WEDGWOOD & BENTLEY; no. 216 is basalt, unmarked. The distinguished author and secretary of the Society of Antiquaries was apparently a good friend of Franklin, whose own copy of *The Philosophy of Earthquakes, Natural and Religious* (London, 1756) bears the inscription "*To Benjamin Franklin, Esq., Father of Electricity, the Author.*"<sup>27</sup>  
(*No. 215 illus.*)
217. DR. SAMUEL JOHNSON (1709-1784). Wedgwood medallion. Jasper. Mark: WEDGWOOD. In his *Taxation no Tyranny* Johnson characterized Franklin as "*some master of mischief*" who had taught his fellow countrymen "*how to put in motion the engine of political electricity; to attract by the sounds of Liberty and Property, to repel by those of Popery and Slavery and to give the great stroke by the name of Boston.*"  
Modern cast from an original mold. (*Illus.*)  
*Lent by* CHAUNCEY B. TINKER
218. WILLIAM EDEN, later BARON AUCKLAND (1744-1814). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Eden
- <sup>26</sup> Smyth, *Writings*, vol. VIII, p. 95.  
<sup>27</sup> This interesting note was furnished by George Simpson Eddy, Esq.



## Benjamin Franklin and His Circle

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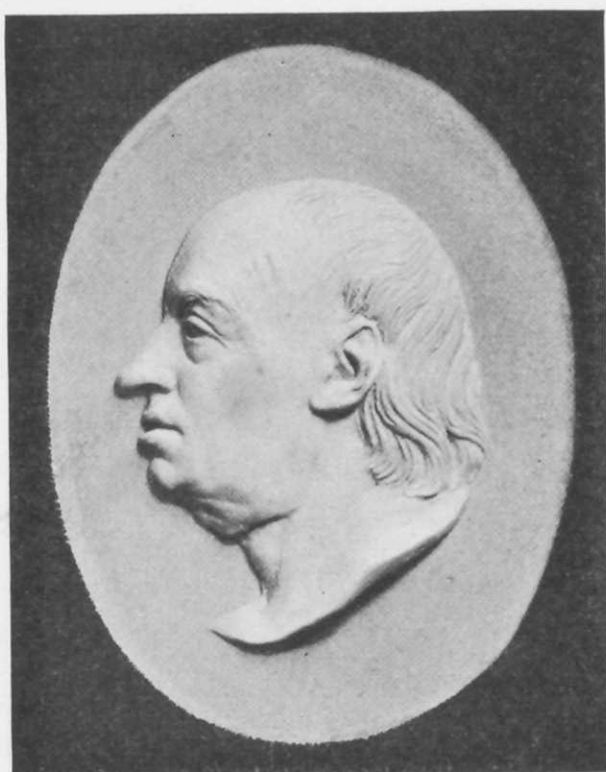
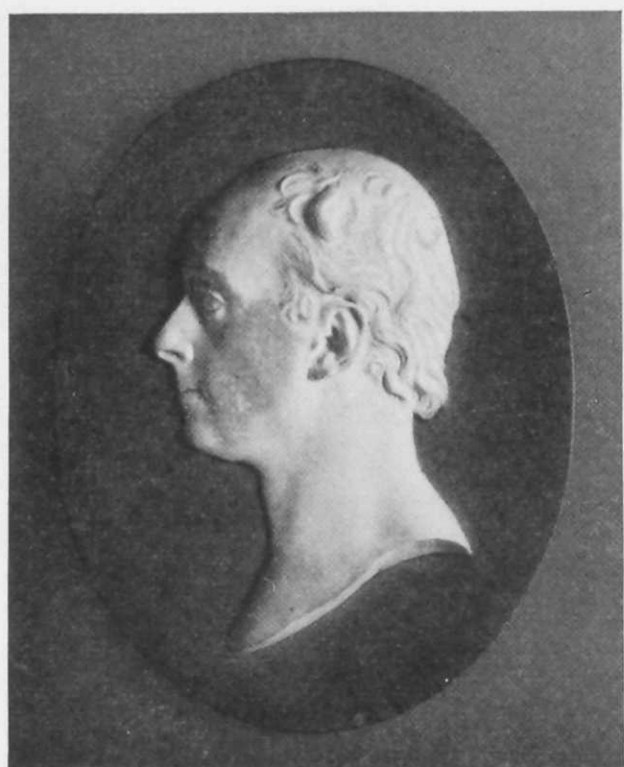
was a confidential agent of Lord North, who assigned to him the task of keeping informed in regard to the political headway made by Franklin in France. Graphic descriptions were sent to Eden from Paris by one of his spies, George Lupton, who wrote<sup>28</sup> under date of December 31, 1777, five weeks before the Treaty of Alliance was announced: "*Doctor Franklin is all life and full of Spirits—he dined last week with the Doctor of the Invalids at this place—after dinner the Gent<sup>n</sup> gave Success to the American Arms—and if you please says Franklin, we'll add—a perpetual and everlasting understanding between the House of Bourbon and the American Congress—this has made much noise here—& the General opinion of the people is—that Alliance is absolutely concluded between this Court and the Americans. . . . Dr. Franklin is a life and does nothing but fly from one part of Paris to t'other.*" (Illus.)

219. WILLS HILL, EARL OF HILLSBOROUGH (1718-1793). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Lord Hillsborough was secretary of state for the Colonies from 1768 to 1772. He was probably Franklin's bitterest enemy in the House of Lords, yet Franklin on his visit to Ireland in 1771 in response to a warm invitation spent four days under Lord Hillsborough's roof. (Illus.)

220, 221. JOHN LOCKE (1632-1704). Wedgwood medallions. Jasper. No. 220 is marked WEDGWOOD & BENTLEY, no. 221 WEDGWOOD. Locke's *Essay Concerning Human Understanding* was an integral factor in Franklin's early self-education. Franklin urged the inclusion of Locke's writings in the curriculum of the school (later the University of Pennsylvania) which he sponsored.

222. JOSEPH ADDISON (1672-1719). Ivory relief. Addison's writings in the *Spectator* were the staple of Franklin's early reading and formed the model toward which he shaped his own literary style.

<sup>28</sup> Smyth, *Writings*, vol. X, p. 329.



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## Benjamin Franklin and His Circle

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223. THE REVEREND GEORGE WHITEFIELD (1714-1770). Glazed pottery bust by ENOCH WOOD. English (Burslem), about 1790. The famous Methodist preacher was befriended by Franklin in Philadelphia in 1739.  
*Lent by MRS. FRANCIS P. GARVAN*
224. GEORGE NUGENT-TEMPLE-GRENVILLE, later MARQUIS OF BUCKINGHAM (1753-1813). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Grenville attacked Franklin bitterly before the House of Lords, although he did not fully approve of the government's policy in American affairs.
225. CHARLES JENKINSON, later EARL OF LIVERPOOL (1727-1808). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Jenkinson seems to have been one of the originators of the plan for the Stamp Tax. He was secretary-at-war from 1778 to 1782 and is reported to have gone abroad in an attempt to wean France from the American cause while Franklin was agent at Paris.
226. MRS. ELIZABETH MONTAGU (1720-1800). Wedgwood medallion. Jasper. No mark. The authoress and leader of society, familiarly known as Mrs. "Blue Stocking" Montagu, received Franklin at her famous literary evenings. Franklin knew her well enough to correspond with her about her poor relations.
227. CHARLES MACKLIN (1697?-1797). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Macklin was a well-known Shakespearean actor and stage manager. He and Franklin probably met at Mrs. Montagu's literary evenings.
228. GEORGIANA CAVENDISH, DUCHESS OF DEVONSHIRE (1757-1806). Wedgwood medallion. Jasper. Mark: WEDGWOOD. In 1784 the duchess electioneered for Fox, America's ardent friend in Parliament, wearing the buff and blue of the American army.



## Notes on the Exhibition

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229. MRS. CATHARINE MACAULAY, later MRS. GRAHAM (1731-1791). Wedgwood medallion. Jasper. No mark. This English historian wrote in behalf of America and was extremely popular in this country. Franklin, who must have known her well, wrote to the newspapers of the "*future . . . Macaulays who may be inclined to furnish the world with that rara avis, a true history.*"
230. MRS. MACAULAY. Porcelain statuette. English (Chelsea-Derby), about 1770.
231. DR. JOHN HUNTER (1728-1793). Glass-paste medallion by JAMES TASSIE. For his essay on lead poisoning (1787) Dr. Hunter, who was surgeon to George III, borrowed information, with due acknowledgment, from Franklin.
- THE METROPOLITAN MUSEUM OF ART. ROGERS FUND
232. MRS. JOSIAH WEDGWOOD (died 1815). Wedgwood medallion. Jasper. No mark.
233. THOMAS PITT (1737-1793). Wedgwood medallion. Basalt. Mark: WEDGWOOD & BENTLEY. Pitt expressed his faith in Franklin before Parliament during the negotiations for peace between England and the Colonies.
234. DR. CHARLES LUCAS (1713-1771). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. During his visit to Ireland in 1771 Franklin was entertained by this ardent Irish patriot.
235. JOHN BRADBY BLAKE (1745-1773). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Blake sent varieties of seeds from China to London, and Franklin transmitted samples of them for experiment in America.
236. CAROLUS LINNAEUS (1707-1778). Wedgwood medallion. Jasper. Mark: WEDGWOOD. One of the prides of Franklin's extensive library in Philadelphia was the Swedish naturalist's celebrated classification of plant forms.

## Benjamin Franklin and His Circle

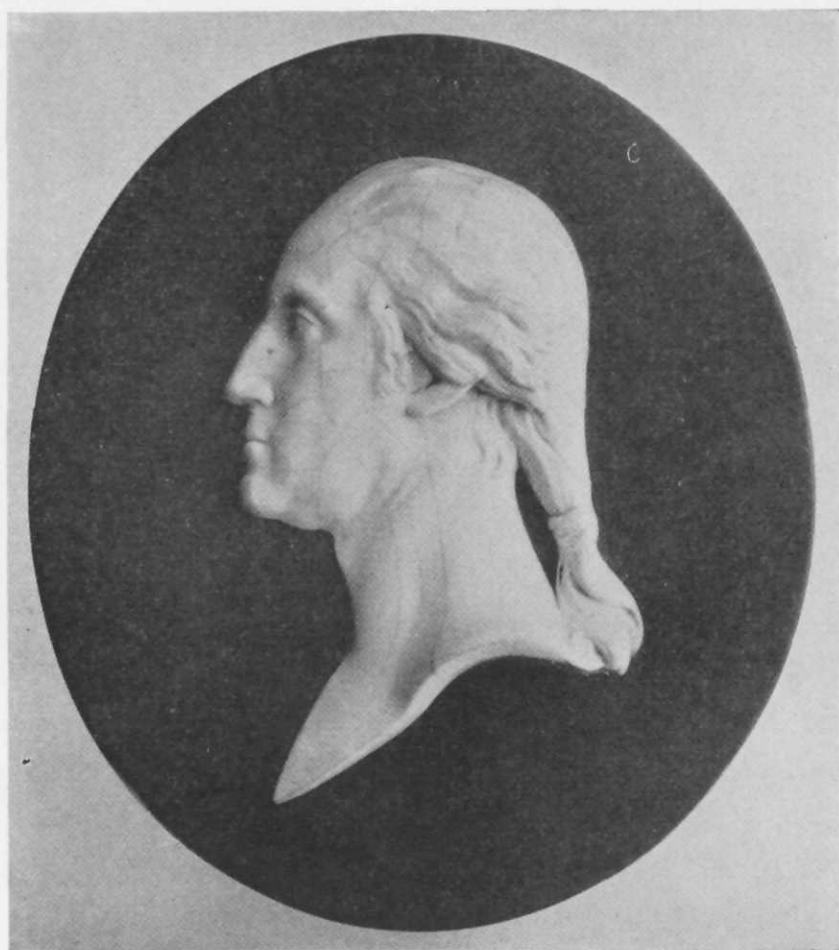
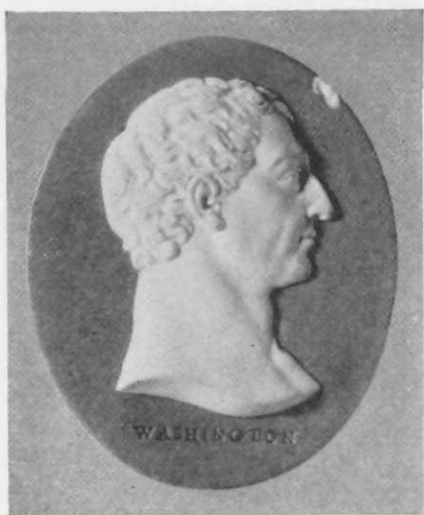
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237, 238. GEORGE WASHINGTON (1732-1799). Wedgwood medallions. Jasper. No. 237 is marked WEDGWOOD & BENTLEY; no. 238 is marked WEDGWOOD. The earliest of the four Wedgwood medallions of Washington was put upon the market in 1778, having been modeled after the earliest medal struck in his honor. No actual portrait of Washington being accessible, a classic head was selected as emblematic of the virtues Washington's English admirers believed him to possess. The English newspapers described the medal in detail and stated that it was "*Ordered in Paris by direction of Mr. Voltaire,*" who was also said to have supplied the legend on the reverse WASHIN. PAR UN RARE ASSEMBLAGE LES TALENTS DU GUERRIER & LES VERTUS DU SAGE ("Washington combines by singular union the talents of a warrior and the virtues of a philosopher"). Wedgwood's thirteen varieties in model, size, and color demonstrate the great demand for these medallions—a decided commentary on the American policy of George III. (No. 237 illus.)

239. WASHINGTON. Wedgwood medallion. Jasper. Mark: WEDGWOOD. This portrait of Washington is of the familiar type based on the dry-point etching after a drawing done by Joseph Wright while Washington was attending divine service one Sunday morning at St. Paul's Chapel, New York.<sup>29</sup> Washington's opinion of Franklin is found in a letter written to him from New York on September 22, 1789: "*If to be venerated for benevolence, if to be admired for talents, if to be esteemed for patriotism, if to be beloved for philanthropy, can gratify the human mind, you must have the pleasing consolation to know, that you have not lived in vain. And I flatter myself that it will not be ranked among the least grateful occurrences of your life to be advised, that, so long as I retain my memory, you will be recollected with a respect, veneration and affection by your sincere friend.*" (Illus.)

<sup>29</sup> Told to Gulian VerPlank by John Pintard (*The Crayon*, vol. IV, p. 247).





[ No. 237 ]

[ No. 239 ]

[ Nos. 241, 240 ]

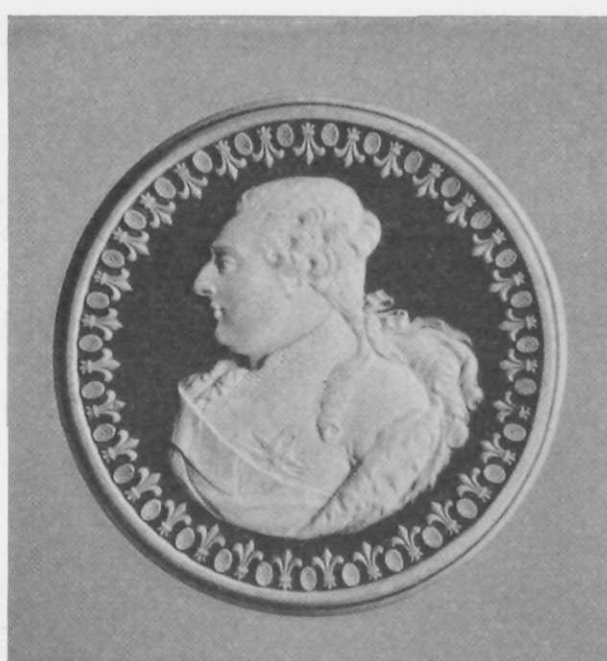


## Benjamin Franklin and His Circle

- 240, 241. WASHINGTON. Wedgwood medallions. No. 240 (jasper, marked WEDGWOOD) is on a field measuring 7 by 6 inches; no. 241 (basalt, marked WEDGWOOD) is a small intaglio. Both medallions were based on the medal ordered by Congress for Washington and made by P. S. Duvivier in Paris shortly after Houdon's return from Mount Vernon. The intaglio was unquestionably cast from an intaglio ring by Harris, whose name appears below the portrait. By a coincidence the original gem is in the William Henry Huntington collection in this Museum. (Nos. 241, 240 illus.)
242. WASHINGTON. Medallion. Basalt. Neale & Company.
243. LOUIS XV (1710-1774). Wedgwood medallion. Jasper. No mark. After witnessing a demonstration of some of Franklin's electrical experiments at St.-Germain in 1752, Louis directed the Abbé Mazéas "*to write a letter in the politest terms to the Royal Society, to return the King's Thanks and Compliments in an express Manner to Mr. Franklin of Pennsylvania, for his useful discoveries in electricity.*"<sup>30</sup> Of his visit to Versailles in 1767 Franklin wrote, "[The King] *spoke to us both very graciously and chearfully,*" adding a long description of the supper.<sup>31</sup> (Illus.)
- 244, 245. LOUIS XVI (1754-1793). Wedgwood medallions. Jasper. No. 244 is marked WEDGWOOD, no. 245 WEDGWOOD & BENTLEY. Franklin's gratitude to the King of France is well expressed in a letter dated Passy, January 25, 1779, to an English friend, David Hartley: "*In my mind, the coming to the relief of an innocent people under the bloody oppression your ministers were exercising over them and exposing himself and a nation to a war on their account, was not only what any Prince had a right to do for the sake of common humanity, but was a magnanimous and heroic action that is admired at present by the wise and good through all Europe and will hand his name down with glory to posterity.*" (No. 244 illus.)

<sup>30</sup> Smyth, *Writings*, vol. 1, p. 47.

<sup>31</sup> *Ibid.*, vol. V, p. 51.



[ Nos. 243, 246 ]      [ Nos. 244, 249 ]



## Benjamin Franklin and His Circle

- 246-248. MARIE ANTOINETTE (1755-1793). Wedgwood medallions. Mark: WEDGWOOD. No. 246 is jasper; nos. 247, 248 are basalt. America's debt to the beautiful Queen of France (see p. 15) has been neglected by Marie Antoinette's biographers, but Thomas Paine, no lover of royalty, wrote thus of her in his *Rights of Man* (1791): "*The then Minister of France, Count Vergennes, was not a friend of America; and it is both justice and gratitude to say, that it was the Queen of France who gave the cause of America a fashion at the French Court.*"<sup>32</sup>  
(No. 246 illus.)
249. JOSEPH II, EMPEROR OF AUSTRIA (1741-1790). Wedgwood medallion. Jasper. Mark: WEDGWOOD & BENTLEY. Marie Antoinette's brother was almost the only one at the French Court who was not enthusiastic over Franklin. When an attempt was made to enlist his good will on behalf of the American insurgents, he coldly replied that his vocation in life was to be an aristocrat.<sup>33</sup> However, Franklin wrote of him later, "*I respect very much the character of that Monarch.*" (Illus.)
250. CHARLOTTE SOPHIA, CONSORT OF GEORGE III (1744-1818). Wedgwood medallion. Jasper. Mark: WEDGWOOD.
251. CATHARINE II (1729-1796). Wedgwood medallion. Jasper. Mark: WEDGWOOD. The claims of the Empress of Russia regarding the rights of neutral ships were supported by Franklin. Catharine requested one of Nini's portrait medallions of Franklin.
252. PAUL I (1754-1801). Wedgwood medallion. Jasper. Mark: WEDGWOOD. The future Czar of Russia met Franklin in Paris when traveling incognito. They expressed a mutual regard but for diplomatic reasons did not officially recognize one another.
- 253, 254. FREDERICK II (1712-1786). Wedgwood medallions. No. 253 is jasper, unmarked, and has a bisque frame;

<sup>32</sup> Thomas Paine, *The Rights of Man*, (1791), p. 89.

<sup>33</sup> Trevelyan, *The American Revolution*, part III, p. 411.





[ Nos. 258, 261 ]

[ Nos. 260, 262 ]

## Benjamin Franklin and His Circle

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no. 254 is basalt, marked WEDGWOOD & BENTLEY. Frederick the Great praised Franklin's liturgy for a new religious faith, and in his name Franklin issued one of the most successful of his political satires, *The Edict of the King of Prussia*.

255. CHRISTIAN VII (1749-1808). Wedgwood medallion. Jasper. Mark: WEDGWOOD. The King of Denmark and Norway invited Franklin to dine with him in London in 1773, accompanying his request with expressions of esteem.

256. FERDINAND I (1751-1825). Wedgwood medallion. Jasper. Mark: WEDGWOOD. The King of the Two Sicilies opened the ports of his kingdoms to American ships and granted America free trading privileges.

257. MARIA CAROLINA, CONSORT OF FERDINAND I (1752-1814). Wedgwood medallion. Jasper. No mark.

258. MARIE JEAN GILBERT MOTIER, MARQUIS DE LAFAYETTE (1757-1834). Wedgwood scent bottle. Jasper. No mark. Franklin's feeling toward Lafayette is tersely expressed in a letter<sup>34</sup> dated Passy, October 1, 1779: "*Your kindness to my Grandson in offering to take him under your Wing in the Expedition is exceedingly obliging to me. Had the Expedition gone on, it would have been an infinite advantage to him to have been present with you so early in Life at Transactions of such vast Importance to great Nations. I flatter myself, too, that he might possibly catch from you some Tincture of those engaging Manners that make you so much the Delight of all that know you.*" (Illus.)

259. LAFAYETTE. Wedgwood medallion. Jasper. Mark: WEDGWOOD.

260. JACQUES NECKER (1732-1804). Wedgwood medallion. Jasper. Mark: WEDGWOOD. According to Balzac, it was

<sup>34</sup> Smyth, *Writings*, vol. VII, p. 380.



in the salon of Necker, the comptroller of finance, that Franklin confessed to the Abbé Raynal his authorship of "*The Speech of Polly Baker*"—a canard which the abbé had incorporated as fact in his *Histoire des deux Indes*.<sup>35</sup> (Illus.)

261. JEAN SYLVAIN BAILLY (1736-1793). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Bailly was first president of the National Assembly and mayor of Paris from 1789 to 1791. He and Franklin were appointed by Louis XVI in 1785 members of the commission to examine into the therapeutic claims of Mesmer. Franklin's name headed the report, which thoroughly exposed the impostor and drove him from Paris. (Illus.)

262. GABRIEL HONORÉ RIQUETTI, COMTE DE MIRABEAU (1749-1791). Wedgwood medallion. Jasper. Mark: WEDGWOOD. In 1784 Franklin sent Mirabeau with a letter of introduction to Benjamin Vaughan of London, with a view to getting published in England Mirabeau's attack "*on the subject of hereditary Nobility, on occasion of the Order of Cincinnati lately attempted to be established in America, which cannot be printed here.*"<sup>36</sup> It was Mirabeau who, on June 11, 1790, the morning after the news of Franklin's death reached Paris, delivered the immortal oration beginning: "*Franklin is dead! The genius that freed America and poured a flood of light over Europe has returned to the bosom of the Divinity.*" (Illus.)

263. ANNE ROBERT JACQUES TURGOT, BARON DE L'AULNE (1727-1781). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Turgot was the greatest political economist of his era. Of Turgot's retirement the Marquis de Condorcet wrote,<sup>37</sup> "*A correspondence . . . with Doctor Franklin upon the disadvantages of indirect taxes and the happy effects of a territorial tax afforded him with interesting and delightful employment.*"

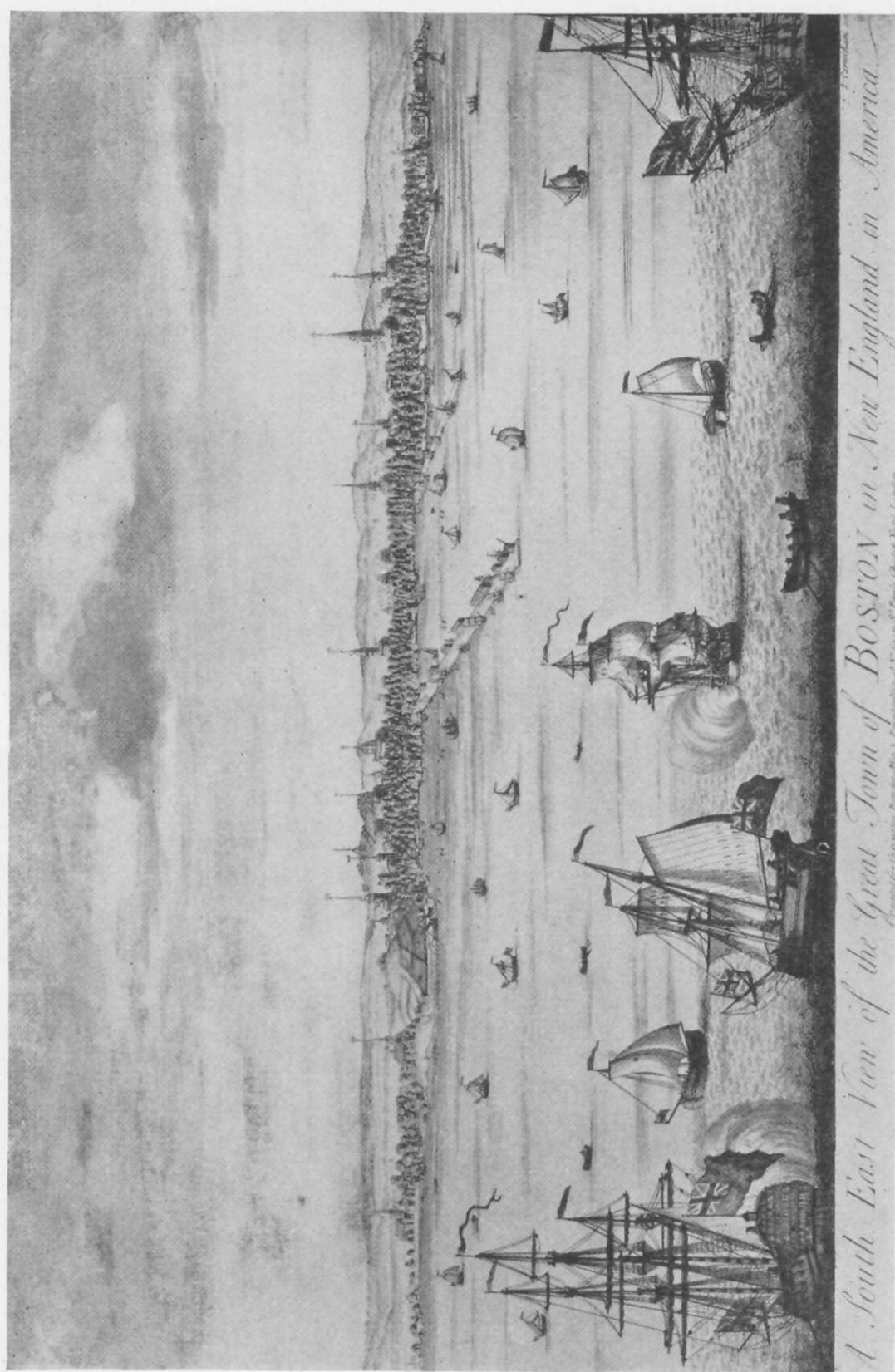
<sup>35</sup> *Ibid.*, vol. I, p. 173.

<sup>36</sup> *Ibid.*, vol. IX, p. 270.

<sup>37</sup> *Life of M. Turgot* (London, 1787), p. 262.



264. JEAN BAPTISTE LE ROND D'ALEMBERT (1717-1783). Wedgwood medallion. Basalt. Mark: WEDGWOOD & BENTLEY. The noted mathematician and philosopher was a close friend of Franklin. His interest in America was noted in the *London Chronicle* of July 20 to 22, 1779: "*The following intelligence may be depended upon. Mons. Turgot, a friend of Dr. Franklin, with Messrs. Diderot and D'Alembert and several other sages are now busily employed in composing institutions, or a code of laws for the rising States of America.*" D'Alembert sent Franklin a very free translation of Turgot's epigram honoring Franklin.
265. CHARLES MAURICE DE TALLEYRAND-PÉRIGORD, PRINCE DE BÉNÉVENT and BISHOP OF AUTUN (1754-1838). Wedgwood medallion. Jasper. Mark: WEDGWOOD. Talleyrand is said to have remarked that Franklin's conversation was remarkable for its simplicity and the strength of mind that it revealed.
- 266-268. JEAN FRANÇOIS MARIE AROUET, called VOLTAIRE (1694-1778). Basalt. No. 266 is a bust, unmarked; no. 267 is a statuette, marked WEDGWOOD; no. 268 is an intaglio, unmarked.
269. JEAN JACQUES ROUSSEAU (1712-1778). Wedgwood bust. Basalt. No mark. Although Franklin and Rousseau probably never met they were associated in the public mind because of the many points of agreement in their precepts. Rousseau had been interested to receive a copy of Franklin's liturgy for a new religion, and Franklin commended the influence of Rousseau's philosophy.
270. ANTOINE RAYMOND GABRIEL DE SARTINE, COMTE D'ALBY (1729-1801). Wedgwood medallion. Basalt. Mark: WEDGWOOD & BENTLEY. As minister of the marine under Louis XVI, Sartine aided Franklin in the operation of the American maritime service.





HIS ENVIRONMENT

271. A SOUTH EAST VIEW OF THE GREAT TOWN OF BOSTON IN NEW ENGLAND IN AMERICA. A colored engraving by JOHN CARWITHAM (working 1723-1741) of London, 1731-1736. Franklin referred to Boston, his birthplace, as "that beloved city." Later, as agent for the colony of Massachusetts in London, he formed close associations with its most distinguished residents and statesmen. "*The Boston manner,*" he said, "*the turn of phrase, and even tone of voice and accent in pronunciation, all please, and seem to revive and refresh me.*" (Illus.)

*Lent anonymously*

272. A SOUTH WEST VIEW OF NEW YORK IN NORTH AMERICA. Engraved by JOHN CARWITHAM, 1731-1736. This shows New York about as it looked when Franklin stopped there in 1723 on his first trip to Philadelphia.

THE METROPOLITAN MUSEUM OF ART. CHARLES ALLEN MUNN COLLECTION

273. THE SOUTH EAST PROSPECT OF THE CITY OF PHILADELPHIA, by PETER COOPER. Oil on canvas, painted between 1718 and 1720. This view shows the city as it appeared shortly before Franklin arrived there from Boston. The rise of Philadelphia to national prominence is invariably associated with the leadership of Franklin, and its most distinguished institutions, schools, hospitals, libraries, and intellectual societies are direct results of his efforts. (Illus.)

*Lent by the* LIBRARY COMPANY OF PHILADELPHIA

274. AN EAST PROSPECT OF THE CITY OF PHILADELPHIA, taken by George Heap from the Jersey Shore, under the Direction of Nicholas Scull, Surveyor General of the Province of Pennsylvania. Executed before 1754. This is the largest and most important engraved view of Philadelphia.

*Lent by* YALE UNIVERSITY, GALLERY OF FINE ARTS. MABEL BRADY GARVAN COLLECTION





## Benjamin Franklin and His Circle

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275. A VIEW OF LONDON TAKEN OFF THE THAMES NEAR YORK BUILDINGS. Engraved by JOHN BOYDELL (1719-1804). From Franklin's first visit to London in 1724 until his final departure from it in 1775, he was familiar with many parts of the city.

*Lent by* THE NEW YORK PUBLIC LIBRARY

276. A VIEW OF THE ENTRANCE INTO CARISBROOKE CASTLE, IN THE ISLE OF WIGHT. Engraved by JAMES HULETT (died 1771) in 1755. While Franklin awaited a ship at Portsmouth in 1726 on the return voyage to America, he visited the Isle of Wight and Carisbrooke Castle.

*Lent by* THE NEW YORK PUBLIC LIBRARY

277. A PROSPECT OF THE COLLEDGES IN CAMBRIDGE IN NEW ENGLAND. Engraved by WILLIAM BURGIS, about 1724-1726. Franklin received the honorary degree of Master of Arts from Harvard in 1753. In the *Autobiography* he relates that it was "*conferr'd in consideration of my improvements and discoveries in the electric branch of natural philosophy.*" The Burgis view depicts Harvard very shortly after Franklin, as a young apprentice printer, had satirized the customs of the college in *The New England Courant*.

Second state, 1739-1740.

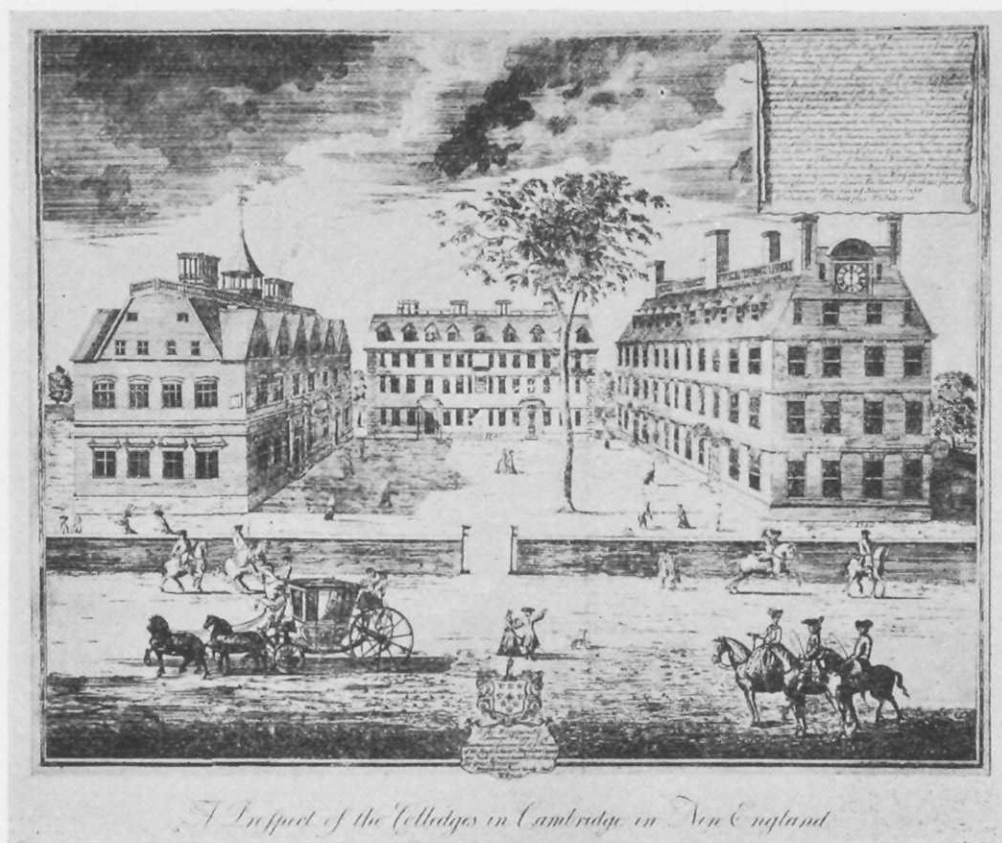
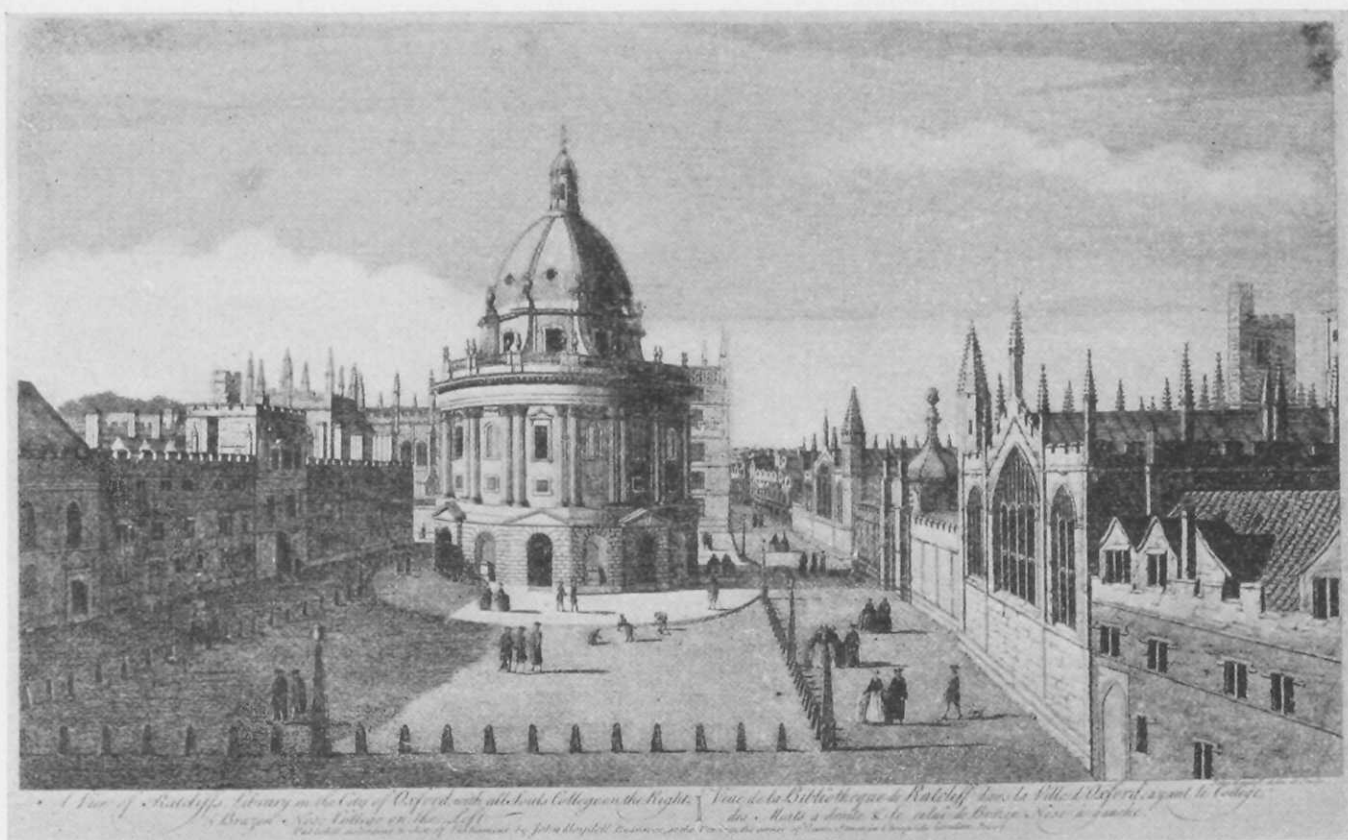
(*Illus.*)

*Lent by* THE NEW YORK PUBLIC LIBRARY. PHELPS STOKES COLLECTION

278. PROSPECT OF YALE COLLEGE. Engraved by THOMAS JOHNSTON (1708-1767) in 1749 after a drawing by John Greenwood. Franklin received the honorary degree of Master of Arts from Yale in 1753. This is the earliest view of Yale.

*Lent by the* YALE UNIVERSITY LIBRARY

279. A PERSPECTIVE VIEW OF THE PENNSYLVANIA HOSPITAL WITH THE BUILDINGS AS INTENDED TO BE ERECTED. Engraved by CLAYPOOLE, JR., about 1755. The weight of Franklin's influence was largely responsible for the in-



[ Nos. 283, 277 ]



ception of this institution. Dr. Thomas Bond (1712-1784), his intimate friend, wrote to him in regard to the project, "*There is no such thing as carrying through a public-spirited project without you are concerned in it.*" Franklin frequently befriended the hospital with information and remembered it in his will. (Illus.)

Lent by THE HISTORICAL SOCIETY OF PENNSYLVANIA

280. TUNBRIDGE WELLS. Engraved by JAMES WALKER (1748-1819?) in 1799 after a drawing by John Nixon (1706-about 1760) for *The Copper Plate Magazine*, London. Franklin spent a fortnight here in 1758.

Lent anonymously

281. CAMBRIDGE. Engraving. English, XVIII century. Franklin visited the university at Cambridge in 1758 and collaborated with the faculty in scientific experiments.

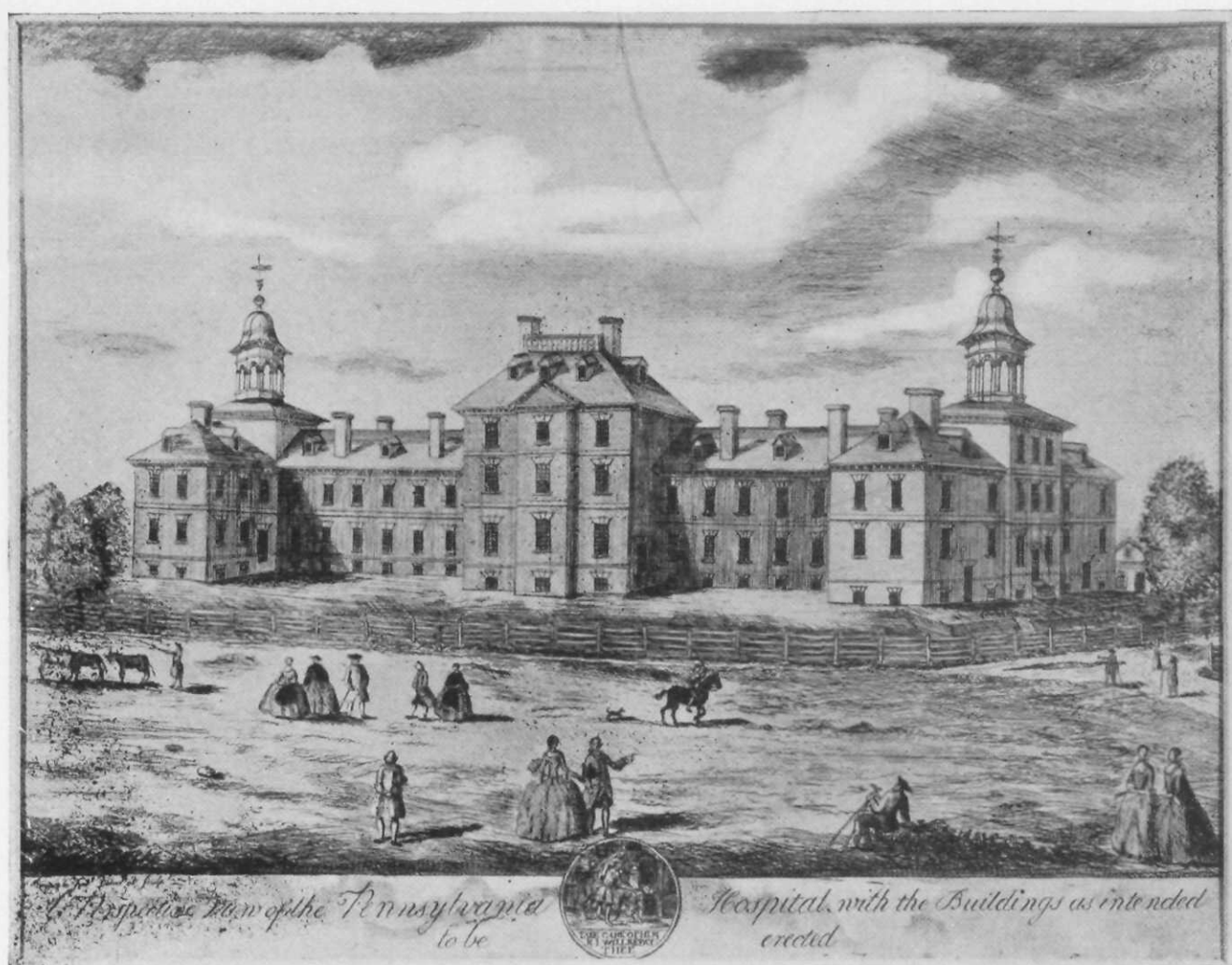
THE METROPOLITAN MUSEUM OF ART. HARRIS BRISBANE DICK FUND

282. VUË DU CHÂTEAU D'EDINBURG, DU CÔTÉ DU MIDI. Engraving. French, XVIII century. The corporation of Edinburgh conferred the freedom of the city upon Franklin in 1759; in the same year he was admitted a Burgess and Gildbrother of Edinburgh, and the University of St. Andrews in that city awarded him an honorary degree of "Doctor in Laws." Franklin was an original honorary fellow of the Royal Society of Edinburgh.

THE METROPOLITAN MUSEUM OF ART. HARRIS BRISBANE DICK FUND

283. A VIEW OF RATCLIFF'S LIBRARY IN THE CITY OF OXFORD WITH ALL SOULS COLLEGE . . . & BRAZEN NOSE COLLEGE . . . . Engraved by JOHN BOYDELL (1719-1804), about 1770. Franklin received the honorary degree of Doctor of Civil Law from Oxford in 1762 in recognition of his contributions to science. He later visited Oxford with Lord le Despencer to attend the installation of Lord North in that university. (Illus. with no. 277)

Lent by THE NEW YORK PUBLIC LIBRARY



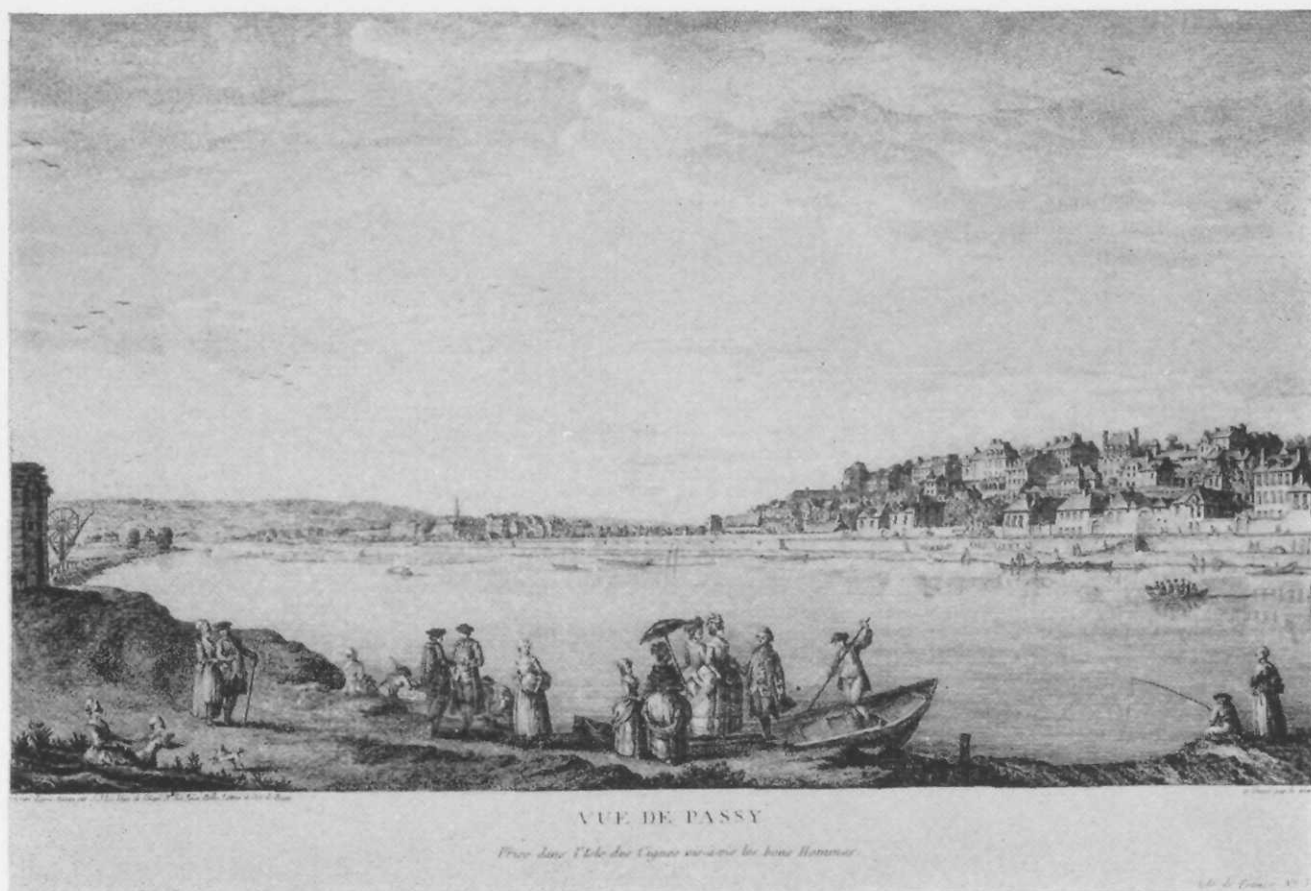


## Benjamin Franklin and His Circle

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284. PHILADELPHIA, 1764. Engraved by HENRY DAWKINS (working 1754-1776). It is the earliest known engraved interior of Philadelphia. A rare print, one of two known impressions, it shows Benjamin Franklin before the Old Court House as he came to the aid of Governor Penn, to muster the citizens in defense of the Moravian Indians who were threatened with massacre by the approaching mob from the Scotch-Irish settlement at Paxton.  
*Lent by* THE NEW YORK PUBLIC LIBRARY. PHELPS STOKES COLLECTION
285. WEST WYCOMBE PARK, BUCKINGHAMSHIRE. Engraved by JAMES WALKER (1748-1819?) about 1800 for *The Copper Plate Magazine*. Franklin was often the guest of his good friend Lord le Despencer at West Wycombe. He made his experiment there of floating oil upon the water to calm the waves.  
*Lent anonymously*
286. BOWOOD, WILTSHIRE. Engraved by JAMES SARGANT STORER (1771-1853) after Sheppard in 1811. Bowood was the country seat of William Petty, Earl of Shelburne (1737-1805), whom Franklin visited.  
*Lent by the* WILLIAM L. CLEMENTS LIBRARY, UNIVERSITY OF MICHIGAN
287. CAMDEN PLACE, KENT. Engraved by WILLIAM ELLIS (1747-after 1800) in 1794 after the Reverend Robert Nixon for *The Copper Plate Magazine*, London. Franklin visited Charles Pratt, Baron Camden, here in 1774 and 1775.  
*Lent anonymously*
288. ST. JAMES'S SQUARE, LONDON. Engraved by JOHN BOYDELL (1719-1804). This view shows London as it appeared when Franklin left it for America in the spring of 1775.  
*Lent by* THE NEW YORK PUBLIC LIBRARY
289. VUE DE PASSY. Engraved by JEAN JACQUES LE VEAU (1729-1785) about 1780. From *Voyage pittoresque de la*





[ Nos. 289, 290 ]

## Benjamin Franklin and His Circle

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*France.* During his years in France Franklin resided at Passy, then a suburb of Paris, as the honored guest of Donatien Le Ray de Chaumont, who turned over to him a wing of his house, the Hôtel de Valentinois. "*When he left Passy,*" said Thomas Jefferson, "*it seemed as if the village had lost its patriarch.*" (Illus.)

*Lent by* LUCIUS WILMERDING

290. VUE INTÉRIEURE D'UN JARDIN ANGLOIS (MOULIN JOLY). Drawn by DAUBIGNY and engraved by DENIS NÉE (about 1732-1818) about 1790. From *Voyage pittoresque de la France*. With his brilliant neighbor at Passy, Mme Brillon, Franklin made frequent excursions to Moulin Joly, the gardens of Henri Claude Watelet, situated on an island in the Seine and famed for their beauty. (Illus.)

*Lent by* LUCIUS WILMERDING

291. BALLOON ASCENSION. Engraving. French, late XVIII century. The Montgolfier brothers made their first ascension over Paris in 1783. This print depicts their balloon above Franklin's residence. Franklin advised one of the balloonists on the results of the flight.

*Lent by* MRS. BELLA C. LANDAUER

292. THE PORT OF HAVRE-DE-GRÂCE. Engraved by CHARLES TURNER WARREN (1767-1823). Franklin journeyed from Passy to Le Havre in 1785 en route to America in a royal litter drawn by mules.

*Lent by* THE GROLIER CLUB

- 293, 294. TWO POLITICAL CARTOONS symbolizing the Dutch money chests at the disposal of Franklin and Washington. Dutch, XVIII century.

*Lent anonymously*

295. POLITICAL CARTOON representing the destruction of Great Britain's commerce. Probably French, XVIII century. The title is taken from Poor Richard's *Almanack*.

*Lent anonymously*





[ Nos. 297, 300 ]



## Benjamin Franklin and His Circle

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### HIS POSSESSIONS

#### A. Furniture

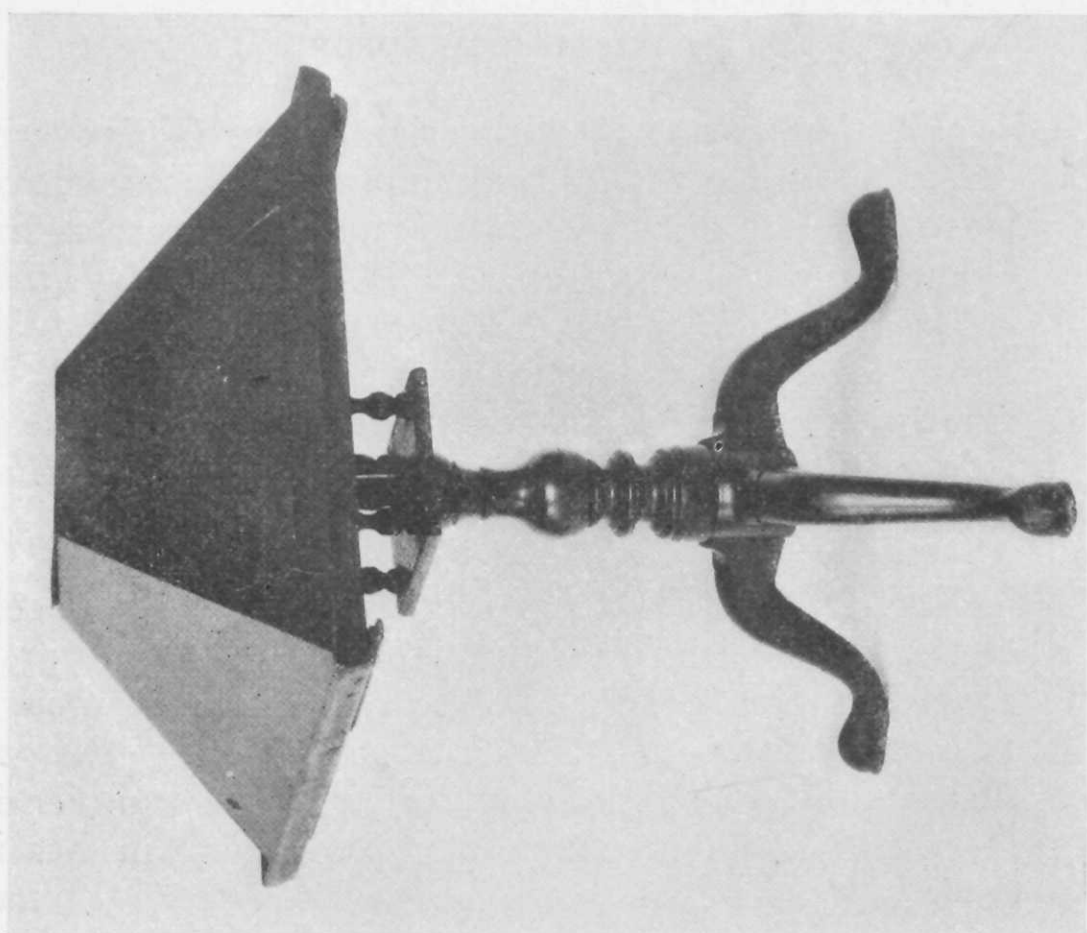
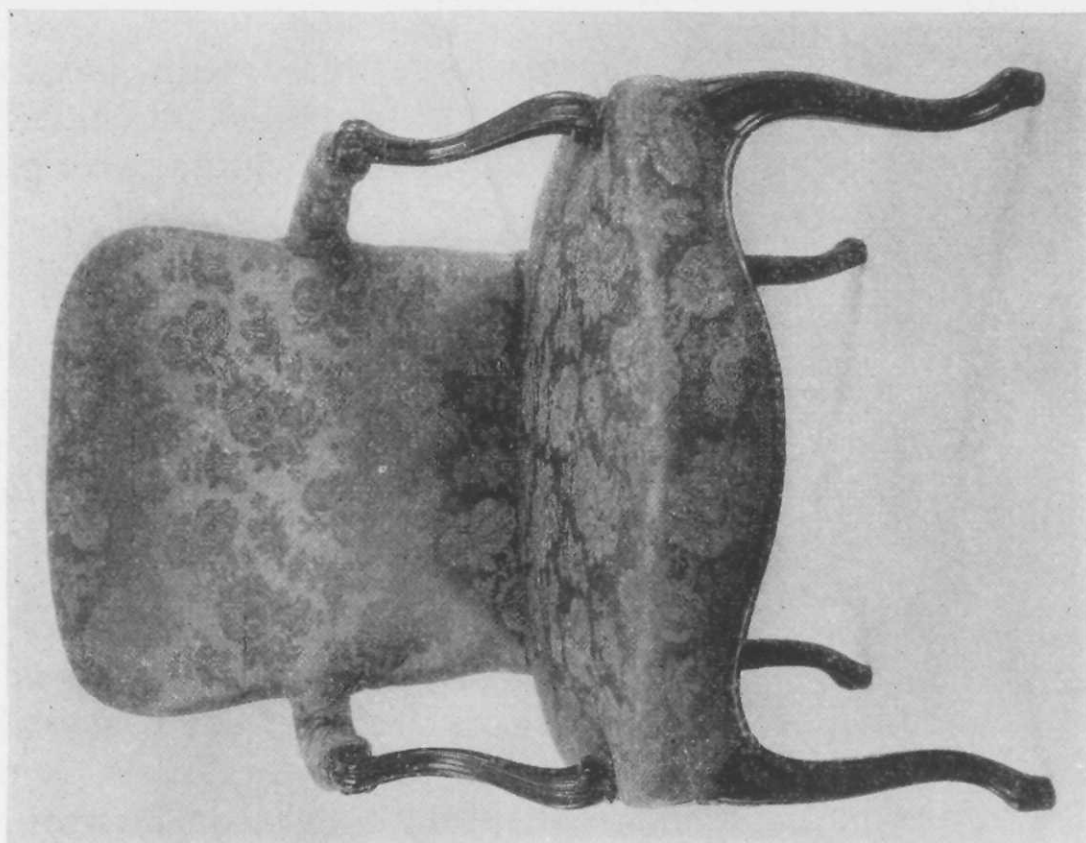
296. SIDE CHAIR, WALNUT. Made in Philadelphia, 1740-1750. This chair was owned and used by Franklin.  
*Lent by* THOMAS BURNS DRUM

297. ARMONICA, WITH MAHOGANY STAND. English, about 1762. Franklin's interest in music found expression in the invention of this instrument, on which he delighted to play accompaniments for his daughter, Mme Brillon, and others. He ordered many armonicas made for his friends. *(Illus.)*  
*Lent by* MRS. MALCOLM MACLAREN

298. MUSIC STAND, WALNUT. American, about 1750. Franklin demonstrated his observations on musical theory and practice by performances on the harp, guitar, and violin, as well as the armonica. Scotch airs he thought "*the finest in the world.*" *(Illus.)*  
*Lent by* THE HISTORICAL SOCIETY OF PENNSYLVANIA

299. TABLE, MAHOGANY. Made in Philadelphia, 1750-1760. During the British occupation of Philadelphia Major André resided in Franklin's house and preserved from damage most of the furnishings, including this table. Upon the departure of the British troops, however, part of Franklin's extensive library, some of his scientific and musical instruments, and his portrait (no. 2) by Benjamin Wilson were removed to England.  
*Lent by* THE HISTORICAL SOCIETY OF PENNSYLVANIA

300. FLAT-TOP DESK, MAHOGANY. Made in England, 1770-1785. After his return from France at the age of 79, Franklin penned most of his public messages on this desk, which stood in the library of his house in Philadelphia. *(Illus.)*  
*Lent by the* UNIVERSITY OF PENNSYLVANIA



[ Nos. 298, 303 ]

## Benjamin Franklin and His Circle

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301. SHAVING GLASS, MAHOGANY, inlaid with boxwood. English, about 1770. In 1775 Franklin purchased in London several pieces of furniture, including this glass, for Samuel Powel, mayor of Philadelphia.

*Lent by T. I. HARE POWEL*

302. DRAWING TABLE, MAHOGANY. English, 1775. Franklin purchased this table in London for his friend Samuel Powel. At Franklin's funeral Powel was one of the pallbearers. (Illus.)

*Lent by T. I. HARE POWEL*

- 303, 304. ARMCHAIRS, MAHOGANY AND BEECHWOOD. French, style of Louis XV, about 1760. Two of a group of six chairs which Franklin took with him from Passy when he returned to Philadelphia in 1785. The set is now owned by descendants of Mary Stevenson Hewson.

(No. 303 illus.)

*No. 303 lent by JAMES S. BRADFORD*

*No. 304 lent by WILLIAM BRADFORD*

305. CHAIR, MAHOGANY, with original cowhide covering. American, about 1785. Franklin invented many conveniences to expedite his studies upon his return from France. He wrote, "*I hardly know how to justify building a library at an Age that will so soon oblige me to quit it; but we are apt to forget that we are grown old. . . .*" The chair which he designed for this room has a concealed ladder beneath the hinged seat. (Illus.)

*Lent by the AMERICAN PHILOSOPHICAL SOCIETY*

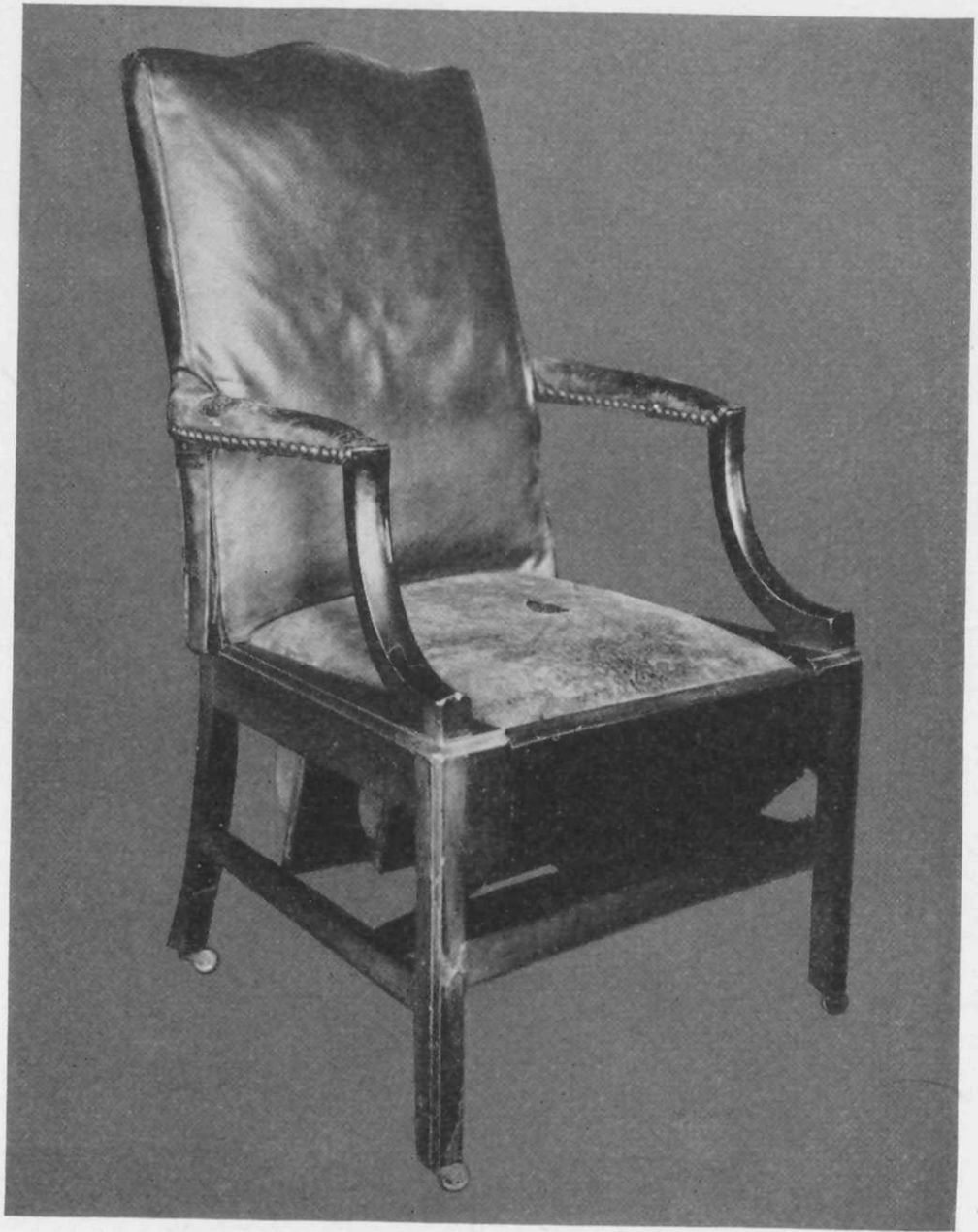
306. FRANKLIN STOVE, CAST IRON, with portraits in relief of Washington and Franklin. American, about 1795. In 1773 Franklin wrote, "*I have completed my Stove in which the Smoke of the Coal is all turned into flame, operates as Fuel and in heating the Room.*" His invention represented the first major improvement in heating devices. (Illus.)

*THE METROPOLITAN MUSEUM OF ART. ROGERS FUND*





[ Nos. 302, 306 ]



[ No. 305 ]



[ Nos. 312, 309 ]



## Benjamin Franklin and His Circle

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307. TALL CLOCK, MAHOGANY CASE, with portrait of Franklin painted upon the dial. Made by ROBERT LESLIE (1745-1791) of Philadelphia.

*Lent by* DR. F. C. LANGENBERG

308. CLOCK, BRONZE. French, about 1780. Purchased in France by Franklin as a present for his daughter Sally.

*Lent by* MISS LOUISA ALEXANDER HODGE

### *B. Silver, Porcelain, and Glass*

309. SILVER TANKARD. Made by ELIAS BOUDINOT (1706-1770) of Philadelphia. Mark: E.B in a rectangle, four times. Engraved with the Franklin arms. (*Illus.*)

*Lent by* E. F. RIVINUS

310. SILVER BOWL. Made by PHILIP SYNG, JR. (1703-1789), of Philadelphia. Mark: PS in a shield, three times. Inscribed: D. Evans to S. Franklin. The bowl was given by Dr. Evans to Sally Franklin at her christening. (*Illus.*)

*Lent by* FRANKLIN BACHE

311. SILVER INKSTAND. Made by EDWARD ALDRIDGE and JOHN STAMPER, of London in 1758 or 1759. Inscribed: The Gift of Benjamin Franklin to Mary Stevenson. (*Illus.*)

*Lent by* MRS. MARY HEWSON BRADFORD LANING

312. SILVER CREAM PITCHER. Made in London in 1765. Inscribed: Keep bright the chain. This pitcher was given to Franklin by Dr. John Fothergill. (*Illus.*)

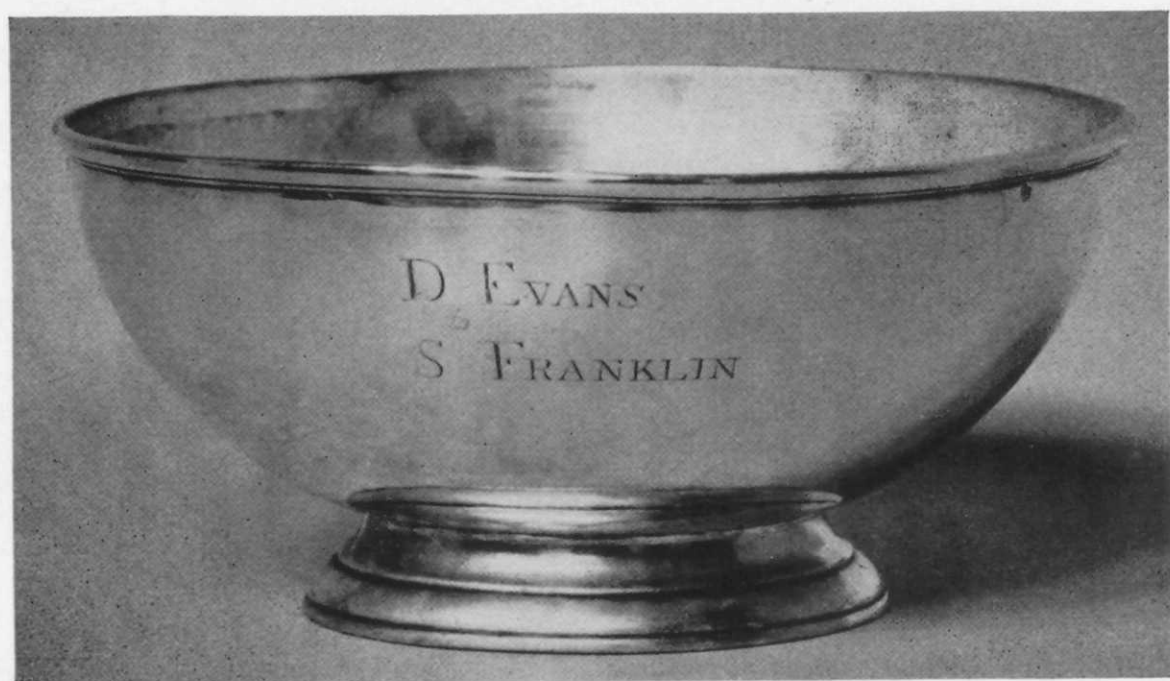
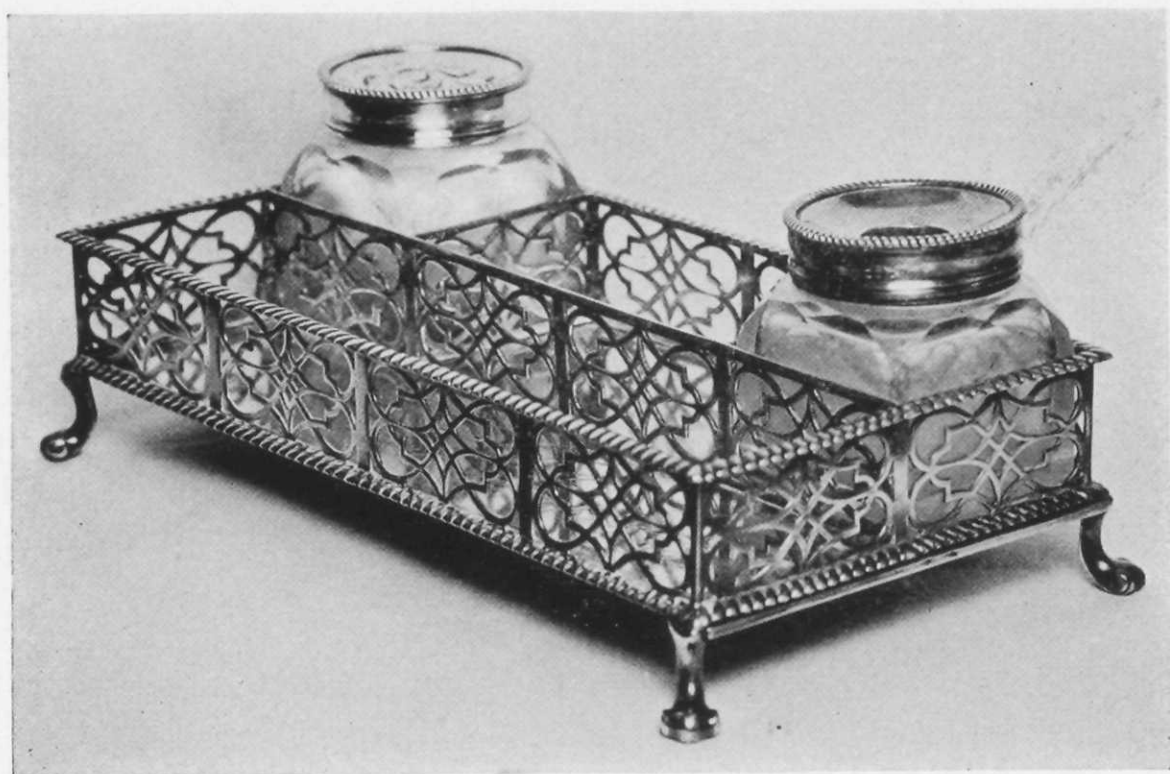
*Lent by* SAMUEL GUMMERE

313. DISH, PORCELAIN. English (Bow), about 1755. Bought in England by Franklin.

*Lent by* FRANKLIN BACHE

314. PUNCH KEG, PORCELAIN. English (Bow or Chelsea), about 1760. Contemporary mahogany stand. Franklin was fond of Burgundy and Madeira wines, and confessed that he drank more than a philosopher should.

*Lent by* THE HISTORICAL SOCIETY OF PENNSYLVANIA



[ Nos. 311, 310 ]

## Benjamin Franklin and His Circle

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315. TEAKETTLE, PORCELAIN. Made at the Manufacture d'Angoulême, Paris, about 1784. Given by Franklin to Sarah Livingston Jay in 1784. The design matches that of nos. 316, 317. (*Illus.*)

*Lent by* JOHN C. JAY

- 316, 317. TEACUPS AND SAUCERS, PORCELAIN. Made at the Manufacture d'Angoulême, Paris, about 1784. Mark: G A with a coronet. Part of a set brought from Paris by Franklin to his daughter and now owned by a descendant of Sarah Franklin Bache. (*No. 316 illus.*)

*Lent by* MISS LOUISA ALEXANDER HODGE

318. WINE GLASS. Probably American, middle of the XVIII century. Believed to have been owned by Franklin.

*Lent by* THE HISTORICAL SOCIETY OF PENNSYLVANIA

### *C. Costumes and Textiles*

319. COSTUME, SILK. French, XVIII century. Franklin gave this costume, which he had worn in Paris in 1778, to Elkanah Watson (no. 97). (*Illus.*)

*Lent by the* MASSACHUSETTS HISTORICAL SOCIETY

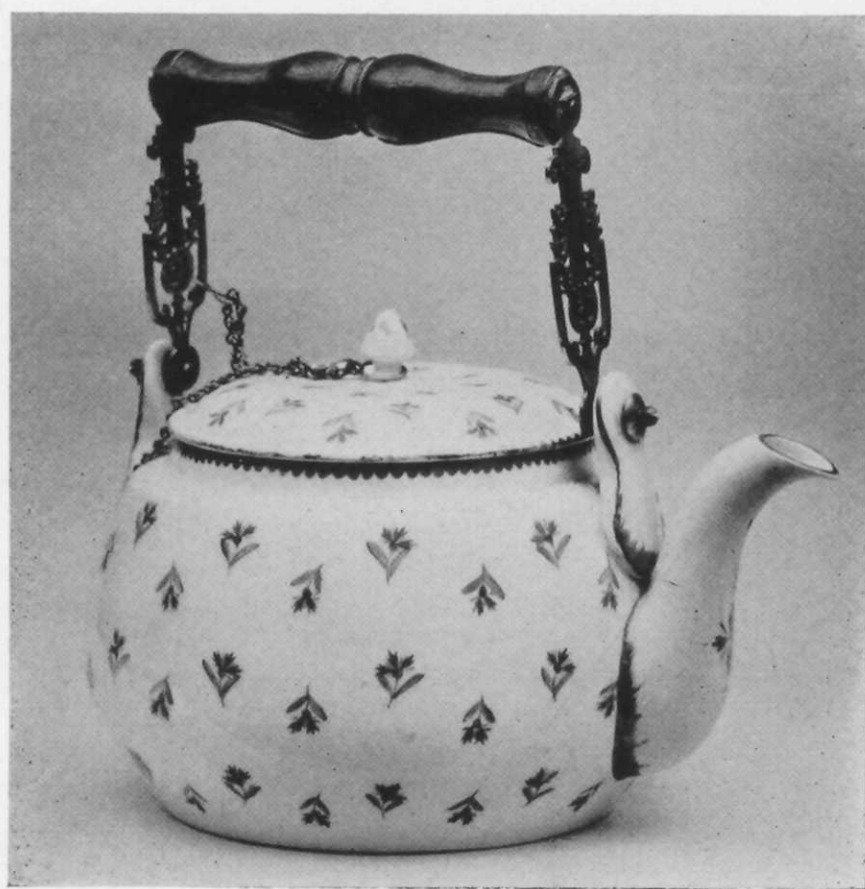
320. WINDOW HANGING. French, XVIII century. Red and white printed linen. Augustin Dupré's designs for a medal that Franklin ordered to commemorate the victories of Yorktown and Saratoga are here incorporated into an earlier pattern (see no. 326).

THE METROPOLITAN MUSEUM OF ART

321. BEDSPREAD. French, late XVIII century. Brown and white toile de Jouy. Franklin is shown (after Nini) in an allegorical design, the Apotheosis of Franklin, in which Washington (after Valentine Green) and the "Liberty Tree" also appear. (*Illus.*)

*Lent by the* COOPER UNION MUSEUM FOR THE ARTS OF DECORATION





[ Nos. 316, 315 ]



[ No. 319 ]







D. *Engravings*

322. THE JUDGMENT OF HERCULES. Engraved by ROBERT STRANGE (1721-1792) after Nicolas Poussin. English, 1759. This is one of the prints which Franklin owned, as listed in his account books (see p. 5). Franklin was known and esteemed by the engraver, who professed a strong sympathy for the American cause.

THE METROPOLITAN MUSEUM OF ART. GIFT OF  
GEORGIANA W. SARGENT

323. VENUS ATTIRED BY THE GRACES. Engraved by ROBERT STRANGE after Guido Reni. English, 1759. Another of the prints purchased by Franklin.

*Lent by* THE NEW YORK PUBLIC LIBRARY

E. *Medals*

324. ENGRAVING OF THE COPLEY MEDAL. The Copley gold medal was bestowed upon Franklin in 1753 by the Royal Society in recognition of his writings upon electricity.

*Lent by* GEORGE SIMPSON EDDY

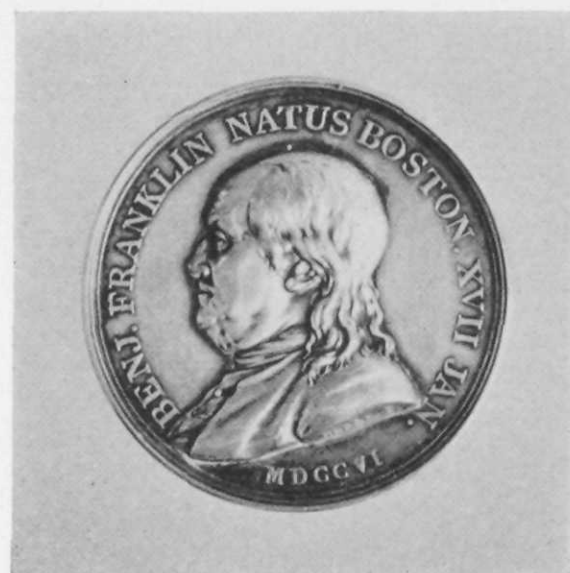
325. FRANKLIN, by JEAN BAPTISTE NINI (1717-1786). Silver medal. Mark: NINI F, 1777.

*Lent anonymously*

326. SILVER MEDAL, by AUGUSTIN DUPRÉ. Mark: DUPRE F. Franklin had designed and struck, 1782, a medal of his own conception to commemorate the important victories at Saratoga and Yorktown. The reverse shows America as the infant Hercules under the aegis of Minerva strangling a double-headed serpent, and the legend: *Non Sine Diis animosus Infans* /Oct/17/1777/19/1781 ("Not without divine help is the child courageous"). On the obverse the head of Liberty appears and the words: *Libertas Americana. 4 Juil. 1776.* (Illus.)

*Lent by* MRS. R. T. H. HALSEY

327. EXPLICATION DE LA MÉDAILLE frappée par les Américains en 1782. Drawn and engraved after the medal of



[ Nos. 326 (obv.), 329 (obv.) ] [ Nos. 326 (rev.), 329 (rev.) ]



## Benjamin Franklin and His Circle

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Augustin Dupré by P. Jean Baptiste Bradel (born about 1750). French, late XVIII century.

*Lent by* MRS. R. T. H. HALSEY

328. SKETCH FOR A MEDAL, by AUGUSTIN DUPRÉ. Pencil drawing. Stamped: A. DUPRÉ. FECIT. The Houdon likeness of Franklin appears on the obverse. On the reverse is a winged figure, bearing a staff surmounted by the liberty cap, and trampling the broken scepter and crown.

*Lent by* THE PUBLIC LIBRARY OF THE CITY OF BOSTON

329. SILVER MEDAL, by AUGUSTIN DUPRÉ. Mark: DUPRE F. Struck in honor of Franklin, 1784. Dupré's medal pictures on its obverse the head of Franklin and the legend: BENJ. FRANKLIN NATUS BOSTON XVII JAN. MDCCVI. On the reverse it depicts a winged genius indicating a temple protected by a lightning rod and pointing to a broken crown and scepter at his feet. Turgot's epigram, *Eripuit coelo fulmen sceptrum que tyrannis*, also appears with the legend of the maker, SCULPSIT ET DICAUIT/AUG. DUPRE ANNO/MDCCLXXXIV. (Illus.)

*Lent by* MRS. R. T. H. HALSEY

### F. Miscellaneous

330. SNUFF BOX. COMPOSITION, with ivory and gold borders; lined with tortoise shell. French, about 1785. On the reverse is a wax relief of a winged figure, probably representing Fame, carrying two medallion portraits of Franklin and Washington. Above the figure are the names Franklin and Wassington (*sic*). On the cover is an allegorical group representing the new Republic watched over by Mercury. The inscription reads: AMERICANA PROSPERITAS.

(Illus. with no. 9)

*Lent by* PROFESSOR W. B. SCOTT

331. SNUFF BOX. TORTOISE SHELL with engraved portraits in color. French, late XVIII century. It was the fashion to commemorate great figures by using their portraits on



## Notes on the Exhibition

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the heads of canes, upon fans, and on similar personal possessions. Here Voltaire, Rousseau, and Franklin appear as a famous trinity.

THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

332. SNUFF BOX. Root wood, tortoise shell, and ormolu. French, late XVIII century. On the cover, forming a border to Franklin's portrait that is signed by Sauvage, are the words of Turgot, composed in honor of the subject: *Eripuit coelo fulmen, sceptrumque tyrannis*.

THE METROPOLITAN MUSEUM OF ART. WILLIAM HENRY HUNTINGTON COLLECTION

333. POCKETBOOK, CALFSKIN. American, late XVIII century. Stamped with portraits of Franklin after the wax likeness by Patience Wright.

THE METROPOLITAN MUSEUM OF ART. GIFT OF WILLIAM WING

334. MAGNIFYING GLASS. French, about 1780. Mother-of-pearl case, set with Franklin's name in silver. On the opposite side electrical apparatus is depicted.

*Lent anonymously*

335. KNOB, CRYSTAL AND PEWTER, with a silvered portrait of Franklin. American, about 1800.

THE METROPOLITAN MUSEUM OF ART. GIFT OF EDWARD A. PENNIMAN

336. MOURNING RING, GOLD, set with an amethyst. American, about 1790. Commemorating the death of Benjamin Franklin, April 17, 1790.

*Lent by* GEORGE HENRY HUDSON

## HIS WORK AND INTEREST IN PRINTING

337. THE NEW-ENGLAND COURANT. From Monday April 20. to Monday April 27. 1724. "Boston: Printed and sold

## Benjamin Franklin and His Circle

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by Benjamin Franklin in Queen-Street, where Advertisements and Letters are taken in. Price 4d. single, or 12 s. a Year." Published by James Franklin in Benjamin's name.

*Lent by the YALE UNIVERSITY LIBRARY. MASON-FRANKLIN COLLECTION*

338. THE AMERICAN ALMANACK FOR THE YEAR OF CHRISTIAN ACCOUNT 1731 . . . by John Jerman, Philomat. "Philadelphia: Printed and Sold by B. Franklin and H. Meredith, at the New Printing-Office near the Market." Preceding the publication of Poor Richard's *Almanack*, Franklin printed and sold *The American Almanack* for John Jerman. This is the only known copy of the 1731 issue. The publication of his own *Almanack* marked the beginning of Franklin's importance as a national figure and formed the basis of his prosperity. The maxims and doctrines of Poor Richard exerted a considerable influence among the mass of people not only throughout the Colonies but also in England and on the Continent, where numerous translations were made. (*Illus.*)

*Lent by the YALE UNIVERSITY LIBRARY. MASON-FRANKLIN COLLECTION*

339. PHILADELPHISCHE ZEITUNG. Sambstag, Den 6 Mey, 1732. "Philadelphia: Gedruckt bey B. Francklin in der Marck-strass. . . ." The first issue of an American newspaper printed in German.

*Lent by the YALE UNIVERSITY LIBRARY. MASON-FRANKLIN COLLECTION*

340. POOR RICHARD, 1733. AN ALMANACK FOR THE YEAR OF CHRIST 1733 . . . by Richard Saunders, Philom. Reprint of the first edition, about 1800.

*Lent by ARTHUR P. BLOCH*

341. SPECTACLE DE LA NATURE: or, NATURE DISPLAY'D. . . . translated from the original French, by Mr. Humphreys. Two volumes. London, 1757. Inscribed in Franklin's handwriting: "The Gift of Benj: Franklin

THE AMERICAN  
**Almanack**

For the Year of  
*Christian ACCOUNT*

1731.

Wherein is contained

The Planets daily Motions, their Aspects,  
Eclipses, Lunations, Judgment of the Weather, the  
Time of the Sun's Rising and Setting, Moon's Ri-  
sing and Setting, Seven Stars Rising, Southing and  
Setting, Time of High-Water and Spring-Tides,  
Fairs, Courts, and Observable Days.

Fitted to the Latitude of Forty Degrees  
North, and a Meridian of Five Hours West from  
L O N D O N, but may without much Error serve  
from Newfoundland to Carolina.

By JOHN YERMAN, Philomat.

*When ye see a Cloud rise out of the West, straightway ye say  
there cometh a Shower, and so it is: and when ye perceive  
the South Wind, ye say there will be Rain, and it cometh  
to pass. Luke xii. 54.*

Philadelphia: Printed and Sold by B. Franklin and H  
Meredith, at the New Printing-Office near the Market.



## Benjamin Franklin and His Circle

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LL.D. & F. R. S. to Mary Stevenson." Polly Stevenson translated some of Franklin's writings into French.

*Lent by* JAMES S. BRADFORD

342. A JOURNAL OF A VOYAGE FROM GIBRALTAR TO GEORGIA. By GEO. WHITEFIELD, A.B. Two volumes. Printed by Franklin. Philadelphia, 1739 and 1740.

*Lent by the* YALE UNIVERSITY LIBRARY. MASON-FRANKLIN COLLECTION

343. MS BOOK ON HERALDRY. Drawn in ink. n. d. Inscribed: "B Franklin Philad<sup>a</sup> July 1742." The correspondence of Franklin with his father concerning the use of a coat-of-arms indicates his interest in the subject.

*Lent by* ARTHUR P. BLOCH

344. THE PENNSYLVANIA GAZETTE. July 26, 1744. The *Gazette* was owned, edited, and printed by Franklin from 1729 to 1748. It became an influential factor in public opinion and was unique among Colonial newspapers for its humor, wisdom, and originality.

*Lent by* ARTHUR P. BLOCH

345. M. T. CICERO'S CATO MAJOR, OR HIS DISCOURSE OF OLD-AGE: With Explanatory Notes. Printed and Sold by B. Franklin. Philadelphia, 1744. This was the translation made by James Logan of Stenton.

*Lent anonymously*

346. PAPER CURRENCY OF THE PROVINCE OF PENNSYLVANIA. "Ten shillings. To Counterfeit, is DEATH. Printed by B. Franklin, and D. Hall. 1759."

*Lent by the* YALE UNIVERSITY LIBRARY. MASON-FRANKLIN COLLECTION

347. PAPER CURRENCY OF THE PROVINCE OF PENNSYLVANIA. Two three-pence notes, uncut. "Printed by B. Franklin, and D. Hall. 1764."

*Lent by* ARTHUR P. BLOCH

Nous Benjamin Franklin,

Ecuyer, Ministre Plenipotentiaire des  
Etats-Unis de l'Amerique, près Sa  
Majesté Très Chretienne,

PRIONS tous ceux qui sont à prier, de  
vouloir bien laisser seurement & librement pas-  
ser *Messrs Jones et Paradise, citoyens*  
*des dits Etats, allant à l'étranger, ayant*  
*avec eux un domestique*  
sans leur donner ni permettre qu'il leur soit  
donné aucun empêchement, mais au contraire  
de leur accorder toutes sortes d'aide et d'as-  
sistance, comme nous ferions en pareil Cas,  
pour tous ceux qui nous seroient recommandés.

EN FOI DE QUOI nous leur  
avons délivré le présent Passe-port, valable  
pour *un Mois* signé de notre main,  
contre-signé par l'un de nos Secretaires, & au  
bas duquel est le Cachet de nos Armes.

DONNÉ à Passy, en notre Hôtel, le  
*huit Octobre* mil sept cent *quarantevingt*

GRATIS.

Par Ordre de M. le Ministre Plenipotentiaire.

*B. Franklin*  
*W. L. Franklin sec.*

# 3607

348. BOOK OF COMMON PRAYER. London, 1760. With his friend Lord le Despencer, Franklin proposed a revision of the Book of Common Prayer. This copy belonged to Franklin.  
*Lent by* RICHARD B. DUANE
349. LES CARACTÈRES DE L'IMPRIMERIE. Par Fournier le Jeune (1712-1768). Paris, 1764. Fournier was employed by Franklin to make type for use at his Passy press.  
*Lent anonymously*
350. MANUEL TYPOGRAPHIQUE UTILE AUX GENS DE LETTRES . . . . Par Fournier, le jeune. Two volumes. Paris, 1764-1766. Printed by the author, the leading type founder of France.  
*Vol. I lent by* THE GROLIER CLUB  
*Vol. II lent anonymously*
351. THE WORKS OF VIRGIL, Englished by Robert Andrews. Printed by John Baskerville (1706-1775). Birmingham, 1766. Franklin favored the use of translations of the classics in schools and owned a copy of this book. He cited the praiseworthy attitude of Aeneas in acclaiming his own fame in the opening lines of the *Aeneid*.  
*Lent anonymously*
352. LETTER. Written by Franklin from Passy to Arthur Lee. Dated March 13, 1778.  
*Lent by* ARTHUR P. BLOCH
353. LETTER. Written in the third person by Franklin from Passy, stating the reasons preventing his being at Versailles. Undated.  
*Lent by* ARTHUR P. BLOCH
354. PASSPORT. Signed by Benjamin Franklin and William Temple Franklin. Dated, 1780. At his residence at Passy Franklin installed a printing press, for which a great



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variety of types were made by his servants and by the celebrated type founder Fournier. The passport requesting safe conduct for Messrs. Jones and Paradise was printed there. (Illus.)

*Lent by the* YALE UNIVERSITY LIBRARY. MASON-FRANKLIN COLLECTION

355. CONSTITUTIONS DES TREIZE ÉTATS-UNIS DE L'AMÉRIQUE. Paris, 1783. First issue. Franklin had this translation made by his friend Louis Alexandre de la Rochefoucauld d'Enville.

*Lent by* THE NEW YORK PUBLIC LIBRARY

356. POCKET ALMANAC. French, about 1790. The portrait of Franklin which appears on the page for November is an engraving after Charles Nicolas Cochin (1715-1790).

*Lent by* THE GROLIER CLUB



*Of this Book*  
*2,000 copies were printed*  
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